

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1747.

LONDON, SATURDAY, APRIL 20, 1861.

PRICE
FOURPENCE
Stamped Edition, 5d.

KING'S COLLEGE, LONDON.—MICROSCOPE.—DR. LIONEL BEALE will commence a Course of EIGHT LECTURES (which will be given weekly) on the Practical Use of the Instrument. Microscopical Manipulation generally; Methods of examining Objects, &c. On WEDNESDAY, May 1, at 8 P.M. Fee, 11s. 6d.
R. W. JELF, F.D., Principal.

ROYAL LITERARY FUND.—The SEVENTY-SECOND ANNUAL DINNER of the CORPORATION will take place in Freemason's Hall, on WEDNESDAY, the 10th of May. His Royal Highness the DUC D'AUFALE in the Chair. The Stewards will be announced in Future Advertisements.
OCTAVIAN BLEWITT, Sec.
4, Adelphi-terrace, W.C.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.—EXHIBITIONS OF PLANTS, FLOWERS, and FRUITS, Wednesdays, May 22, June 12, and July 3.—Tickets to be obtained at the Gardens, by Order from Fellows or Members of the Society. Price, on or before May 11, 4s. each.—The Ground for the Exhibition of Mr. John Waterer's American Plants has been enlarged for the reception of hardy Azaleas.

ARUNDEL SOCIETY (FOR PROMOTING THE KNOWLEDGE OF ART), 84, OLD BOND-STREET.—ON VIEW, daily from Ten till Five, REDUCED WATER-COLOUR COPIES from various Frescoes by Masaccio, Pinturicchio, Francia, &c.
Admission Free. Subscription for Annual Publications, 12. 10s. For Prospectuses, and List of Works on Sale, apply to the Assistant-Secretary.
JOHN NORTON, Hon. Sec.

ART-UNION OF LONDON.—The ANNUAL GENERAL MEETING, to receive the Council's Report and to distribute the Amount subscribed for the purchase of Works of Art, will be held, at the Theatre Royal New Adelphi, on TUESDAY, April 30th, at half-past 12 for 12 o'clock (by the kind permission of Benjamin Webster, Esq.).

The Right Hon. LORD MONTAGUE, President, in the Chair. The Receipt for the Current Year will procure Admission for Members and Friends.
GEORGE GOWDIN, } Hon.
LEWIS COCKOC, } Secs.
444, West Strand.

ROYAL INFIRMARY FOR DISEASES OF THE CHEST, CITY-ROAD.
A Course of LECTURES on the GERMS and VESTIGES of DISEASE will be delivered on WEDNESDAY Afternoon, May 15, 22, 29, June 5, 12, at four o'clock, by HORACE DOBELL, M.D., Physician to the Infirmary. Cards of admission may be obtained by Medical Practitioners and Students, on presenting their cards at Mr. GURCHILL'S, New Burlington-street, W., before May 10.
By order of the Committee, ROBERT SMART, Secretary.

ARCHITECTURAL EXHIBITION, 9, CONDUIT-STREET, REGENT-STREET.
Patented—H.R.H. THE PRINCE CONSORT.

NOW OPEN from Nine till Six. Admission, One Shilling. Season Tickets, Half-a-Crown each, admit at all times, and to all the Lectures.

First Lecture for Tuesday, April 24th, at Eight o'clock—'Architecture in London,' by A. J. B. Beresford-Hope, Esq.
JAMES FERGUSON, F.R.S., } Hon.
JAMES EDMONDSON, F.R.S., } Secs.
30, Langham-place, }
5, Crown-court, Old Broad-street, }
Hon. Secs.

GUY'S HOSPITAL.—The SUMMER SESSION COMMENCES on WEDNESDAY, the 1st of May.

MEDICAL OFFICERS.
Physicians—G. H. Barlow, M.D., Owen Rees, M.D. F.R.S., W. W. Gull, M.D.
Assistant-Physicians—S. O. Habershon, M.D., S. Wilks, M.D., Dr. W. Fyfe, M.D.
Surgeons—Edward Cock, Esq., John Hilton, Esq. F.R.S., John Birkett, Esq.
Assistant-Surgeons—Alfred Poland, Esq., Cooper Forster, Esq., T. Bryant, Esq.
Obstetric Physician—Henry Oldham, M.D.
Assistant Obstetric Physician—Braxton Hicks, M.D.
Surgeon-Dentist—T. Bell, Esq. F.R.S., J. Salter, Esq.
Surgeon of the Eye Infirmary—John F. France, Esq.

LECTURES, &c.
Demonstrations on Cutaneous Diseases—Dr. Gull.
Medical Jurisprudence—Dr. Taylor, F.R.S.
Midwifery—Dr. Habershon.
Ophthalmic Surgery—Mr. France.
Pathology—Dr. Wilks.
Comparative Anatomy—Dr. Pavy.
Botany—Mr. Johnson.
Practical Chemistry—Dr. Odling, F.R.S.
Demonstrations on Manipulative and Operative Surgery—Mr. Bryant.
Clinical Medicine—Dr. Habershon, Dr. Wilks and Dr. Pavy.
Clinical Surgery—Mr. Poland, Mr. Cooper Forster and Mr. Bryant.

Gentlemen desirous of becoming Students must give satisfactory testimony as to their education and conduct. They are required to pay 40s. for the first year, 40s. for the second year, and 10s. for every succeeding year of attendance, or 100s. in one payment entitles a Student to a Paraphrase Ticket.
Dressers, Clinical Clerks, Ward Clerks, Obstetric Residents and Dressers in the Eye Wards are selected, according to merit, from those Students who have attended a second year. A Resident House-Surgeon is appointed, every six months, from those Students who have obtained the College Diploma.
Six Scholarships, varying in value from 20s. to 40s. each, will be awarded, at the close of each Summer Session, for General Proficiency.
Two Gold Medals will be given by the Treasurer—one for Medicine, and one for Surgery.

A Voluntary Examination will take place at entrance, in October, in Elementary Classics and Mathematics. The first three Candidates will receive respectively 25s., 20s., and 15s.
Mr. Stocker, Apothecary to Guy's Hospital, will enter Students, and give any further information required.
Guy's Hospital, April 20th, 1861.

ROYAL SOCIETY OF LITERATURE.—The GENERAL ANNUAL MEETING of the Society for the ELECTION of the President, Vice-President, Council and Officers, for the ensuing year, and for other business, will be held on WEDNESDAY, April 24th, 1861, at the Society's House, 4, St. Martin's-place, Trafalgar-square, W.C. The Chair will be taken at 4 o'clock precisely.
W. S. W. VAUX, Esq. Hon. Sec.

ROYAL AGRICULTURAL SOCIETY of ENGLAND.—SHOW-YARD REFRESHMENTS.

PERSONS desirous of having the privilege of SUPPLYING either First or Second Class REFRESHMENTS for the Visitors in the Society's Show-Yard at Leeds, in July next, can obtain the Particulars and Forms of Tender, on application, at 12, Hanover-square, London, W.
Tenders may be delivered in, as above, on or before the 17th of May.
By order of the Council,
H. HALL DARE, Secretary.

CRYSTAL PALACE.—SEASON 1861-2.—TICKETS for the NEW SEASON, commencing Wednesday, 1st May next, and terminating on the 30th April, 1862, are NOW READY for issue.

They are of two classes, viz.—Two Guineas, admitting free on all occasions; One Guinea, admitting free on all occasions when the price of admission to the Palace on the day is under 3s., but admitting on these days on which the price of admission is 3s. and upwards on payment of Half-a-Crown.

The days on which the price of admission is fixed at 3s. and upwards, already decided upon, are—
The Great Flower Show, on Saturday, 18th May.
The Great Festival Performance of Haydn's 'Creation,' on Wednesday, 1st May.

The Twelve Opera Concerts, on Fridays in May, June and July. The Great Flower Show, on Saturday, 18th May.

Season Tickets for Children under twelve years of age will be issued at the uniform rate of Half-a-Guinea.

Tickets, and the published Programme of the Season, may be had at the usual Agents; at the Crystal Palace; or at 2, Exeter Hall.

By order,
GEORGE GROVE, Secretary.

CRYSTAL PALACE.—WEDNESDAY, May 1st.—TICKETS for the GREAT FESTIVAL PERFORMANCE of the 'CREATION' are now ON SALE at the Crystal Palace; at 2, Exeter Hall; and at the usual Agents.
Admission Tickets, if purchased before the 30th of April, 5s.; Reserved Seats in blocks, as at the Handel Festival, 5s. extra.
The new Season Tickets will admit, subject to the usual regulations.

NOTICE.—Immediate application is requisite to secure Seats in central blocks. Post-office Orders or Cheques to be payable to George Grove.

NATIONAL ART-UNION.—SUBSCRIPTION, FIVE SHILLINGS.

Entitling to one chance in the DRAWING on 30th May. All the funds, save working expenses, allotted for Prizes. Head Office—30, STRAND, W.C., where Prospectuses and every information may be obtained.

City Branch—21, Fenchurch-street, E.C.
The LISTS will CLOSE on the 30th instant.

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EASTER TERM.—The Classes in the JUNIOR DEPARTMENT are NOW OPENED.

THE SENIOR DEPARTMENT will COMMENCE the Easter Term on the 19th inst.

During the Term Lectures will be delivered by Dr. Albert Bernays, F.R.S., on Heat.

R. Harrison, Esq., on the Poetry, and some of the Poets, of England.

W. Hughes, Esq. F.R.G.S., on Physical Geography.
Fragments of the College, and all particulars, may be obtained by application to the Lady-Resident.

EDW. GATFIE, M.A., Dean of the College.

PUGIN MEMORIAL (PUGIN TRAVELLING FUND).

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The Committee hope to raise at least £1,500. Further aid is earnestly solicited.

Donations will be received by, and all information may be had of,
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April 17, 1861.

LITERATURE.—A Young Man, thoroughly acquainted with Books, wishes for a SITUATION as UNDER-LIBRARIAN or ASSISTANT in any large public or private Library. Used to Cataloguing. Satisfactory references.—Address T., care of Mr. Waller, 123, Oxford-street, W.

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THE PRESS.—The Advertiser, who will leave his present situation on the 30th inst., is open to an ENGAGEMENT as a REPORTER on a PROVINCIAL PAPER. Good references.—Address B. F. B., Norwich Mercury Office, Norwich.

EDITOR.—The ADVERTISERS, who contemplate issuing a Weekly Periodical, intended principally for the Working Classes, would be glad to communicate with any GENTLEMAN competent to conduct such a Work.—Application to be made by letter, stating age and qualifications, with references, addressed to A. B., at Mr. Stanford's, No. 6, Charing Cross, S.W.

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MEMORY.—Dr. EDWARD PICK'S PRIVATE COURSES OF FIVE LECTURES, on his New and Natural System of Improving the Memory, NOW FORMING.—Public Lectures at the Polytechnic, just published, 'On Memory and the Rational Means of Improving It,' Trübner & Co., price 2s. 6d. We recommend this ingenious treatise to all who are curious in mnemonics.—Address, Apply for Prospectus, 6, Brynstone-street, Portman-square.

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The Session will commence on Wednesday, May 1st, 1861. Further particulars may be obtained on application to the Hon. Secretary, 22, Soho-square.

LECTURES on the HISTORY of ANCIENT ART. Illustrated by Diagrams and Drawings, addressed to the Art-Teachers in training and Art-Students, will be delivered in the Lecture Theatre, South Kensington Museum, on THURSDAY AFTERNOONS, from 7th March to 25th July, at half-past 2 o'clock, by Dr. KINK, F.R.G.S., formerly Professor of the History of Art at the University of Bonn.

The Public are admitted on payment of 10s. for the Course of Twenty Lectures. Tickets, admitting Students of Private Schools, are issued, if there is room, at 5s. for ten persons. Tickets for a Single Lecture, 1s. To be obtained at the Hall for the Sale of Catalogues in the South Kensington Museum.

By order of the Committee of Council on Education.

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Sales by Auction

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All further particulars may be obtained upon application to Mr. W. J. HONAS, Solicitor, Stratford-upon-Avon.

The Valuable Library and the Important Manuscripts of the College of Advocates, Doctors' Commons, London.—Eight Days' Sale.

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LONDON, SATURDAY, APRIL 20, 1861.

LITERATURE

Considerations on Representative Government.
By John Stuart Mill. (Parker, Son & Bourn.)

READERS already familiar with Mr. Mill's writings, or, at least, with the concluding section of his great work on Political Economy, and his more recent Essays on Liberty and on Parliamentary Reform, would have had no difficulty in imagining what kind of book he would be likely to write whenever he should take in hand the subject of Representative Government. The volume presents us so abundantly with the peculiarities of the writer, not only in respect to his known opinions, but in the very spirit that pervades the work, that no suppression of the name upon the title-page could have afforded a chance of maintaining a mystery about its authorship. Peculiarities are so commonly understood to refer to style only, that we may remark for the benefit of those who have not made Mr. Mill's writings their study that this observation does not apply to the diction he employs, which is singularly free from all affectation. Readers may find propositions which appear to be contradictory, or so to qualify and limit other propositions as to seem to deprive them of value; but they will rarely find a passage which is not in itself perfectly simple and clear. It is certainly no part of the habit of Mr. Mill's mind to evade "unsettled questions" in a mist of words. There would, indeed, be no injustice in the remark, that the only defects in the present work arise from this very virtue. Mr. Mill has so trained his intellect to the pursuit of truth through intricate mazes, and has obtained a grasp comparatively so easy over these complex and difficult subjects, that he is too apt to forget that complexity is in itself an evil, and that, for practical working, simplicity is an advantage which may sometimes be cheaply purchased even by a considerable sacrifice. If Mr. Mill had been called in to reform our postal system of one-and-twenty years ago, he might possibly have preferred to Mr. Rowland Hill's plan a scheme which would have so adjusted the rates through infinite gradations as to obtain upon each letter a nearly equitable proportion of the expense of carriage; and we should then, perhaps, have found the difficulty of dividing and subdividing our lowest coin neatly met by a scheme for selling the units of his stamp system by scores or hundreds.

Beside Mr. Mill's Essay the treatises of Bentham, of James Mill or of Mr. Baily, and the systems practically at work in the world, appear altogether rude and empirical. Recognizing the absolute necessity of popular power in a good and safe system of government, he is disposed to establish it with so many restrictions and qualifications, to provide it with so much of poise and counterpoise, and to encumber it with so many checks and valves, that the question of how his machine is to work, or how far the multiplicity of its details would increase the chances of its getting out of order, cannot fail to suggest itself to his readers. Those who waded through the debates on Reform of last year may remember how often Mr. Mill's peculiar views on the Suffrage, then recently put forth in a pamphlet, were quoted by speakers not much given to bestow praises upon Political Economists, or to find support in the opinions of "that eminent thinker." A proposition for giving to unskilled labourers one vote, to skilled labourers two, to foremen or superintendents three, to farmers, manufacturers and others four, and to members of professions five or six votes, is a philosopher's

dream, which may possibly have appeared to its author to afford the best solution of the problem of how to reconcile popular power with the due influence of intellect and education; but it is certain that Mr. Mill's proposal for "Reform" found favour chiefly with those who avowedly desired no reform at all.

Perhaps the most striking difference between Mr. Mill's views and those of Bentham and his followers lies in his manner of regarding the action of majorities. With Bentham, so fundamental was the principle that the greater number should prevail, that students of his writings generally acquire a habit of regarding the majority, not only as a rightful sovereign, but as a sovereign who "can do no wrong." With Mr. Mill the habitual feeling is altogether the reverse. His dread is always of a preponderating party who will consult their own interest to the injury, or at least to the neglect of the interest, of the smaller number. His ideal foundation of power is, therefore, that of a constituency in which there is no class or party sufficiently large to make it formidable to the rest of the community.

"The reason [he observes] why, in any tolerably constituted society, justice and the general interest mostly in the end carry their point, is that the separate and selfish interests of mankind are almost always divided; some are interested in what is wrong, but some, also, have their private interest on the side of what is right: and those who are governed by higher considerations, though too few and weak to prevail alone, usually after sufficient discussion and agitation become strong enough to turn the balance in favour of the body of private interests which is on the same side with them. The representative system ought to be so constituted as to maintain this state of things: it ought not to allow any of the various sectional interests to be so powerful as to be capable of prevailing against truth and justice and the other sectional interests combined. There ought always to be such a balance preserved among personal interests, as may render any one of them dependent for its successes, on carrying with it at least a large proportion of those who act upon higher motives, and more comprehensive and distant views."

To sympathize with minorities is natural to the philosophic mind. The philosopher, or at least the discoverer of new truths, is almost always in a minority, and he cannot help an occasional glance of envy at the short and easy methods by which inferior men are able to impose their views upon others. The number of those who are really interested in what is wrong is generally small; and Mr. Mill doubtless refers rather to those who only *believe* themselves interested in what is wrong. This, however, is not a question of interests; and when interests are no longer involved it is impossible to predict what course men will take under any distribution of power. If Adam Smith had been a legislator, he would have found no party whose interests according to their own view would have led them to support his commercial doctrines. It would, of course, have been a good thing for him to have found a House of Commons in which the Free Traders were, at least, a respectable minority; but if any political machinery could have been devised to secure this, it is certain that it might have been made to secure more. If a mad world is the better for having some sane men, it would seem, according to the Irish proposition, that it would be still better if all were sane. That almost all that is good in government or morals results from compromise, or from the difficulty of obtaining general concurrence for anything but what is for the general good, is undoubtedly true; but this is not the result of an artificial balance of interests with the virtuous few for a make-weight,

but arises from the mere breadth of the constituencies which generally renders co-operation for wrong impossible. Where a majority can really unite to secure its own ends at the expense of a minority, it is very doubtful whether the evil can be defeated by a plan for diluting the votes of the more powerful party; and that such a scheme might have in practice mischievous consequences, which even Mr. Mill does not foresee, every one will admit.

Perhaps the most valuable portion of Mr. Mill's work is that in which he defines the true function of a legislature and of an executive,—which is not the less important or original because it is deduced from the simple principle of division of labour.

"Instead of the function of governing [Mr. Mill remarks], for which it is radically unfit, the proper office of a representative assembly is to watch and control the government: to throw the light of publicity on its acts; to compel a full exposition and justification of all of them which any one considers questionable; to ensure them if found condemnable, and, if the men who compose the government abuse their trust, or fulfil it in a manner which conflicts with the deliberate sense of the nation, to expel them from office, and either expressly or virtually appoint their successors. This is surely ample power, and security enough for the liberty of the nation. * * Representative assemblies are often taunted by their enemies with being places of mere talk and *bavardage*. There has seldom been more misplaced derision. I know not how a representative assembly can more usefully employ itself than in talk, when the subject of talk is the great public interests of the country, and every sentence of it represents the opinion either of some important body of persons in the nation, or of an individual in whom some such body have reposed their confidence. A place where every interest and shade of opinion in the country can have its cause even passionately pleaded, in the face of the government and of all other interests and opinions, can compel them to listen, and either comply, or state clearly why they do not, is in itself, if it answered no other purpose, one of the most important political institutions that can exist anywhere, and one of the foremost benefits of free government. Such 'talking' would never be looked upon with disparagement if it were not allowed to stop 'doing'; which it never would, if assemblies knew and acknowledged that talking and discussion are their proper business, while *doing*, as the result of discussion, is the task not of a miscellaneous body, but of individuals specially trained to it; that the fit office of an assembly is to see that those individuals are honestly and intelligently chosen, and to interfere no further with them, except by unlimited latitude of suggestion and criticism, and by applying or withholding the final seal of national assent. It is for want of this judicious reserve, that popular assemblies attempt to do what they cannot do well—to govern and legislate—and provide no machinery but their own for much of it, when of course every hour spent in talk is an hour withdrawn from actual business."

Politicians will perhaps be startled to hear that Mr. Mill would deprive the Legislature even of the privilege of making the laws:—

"It is only [he observes] of late and slowly beginning to be acknowledged, that a numerous assembly is as little fitted for the direct business of legislation as for that of administration. There is hardly any kind of intellectual work which so much needs to be done not only by experienced and exercised minds, but by minds trained to the task through long and laborious study, as the business of making laws. This is a sufficient reason, were there no other, why they can never be well made but by a committee of very few persons. A reason no less conclusive is, that every provision of a law requires to be framed with the most accurate and long-sighted perception of its effect on all the other provisions; and the law when made should be capable of fitting into a consistent whole with the previously existing laws. It is impossible that

these conditions should be in any degree fulfilled when laws are voted clause by clause in a miscellaneous assembly. The incongruity of such a mode of legislating would strike all minds, were it not that our laws are already, as to form and construction, such a chaos, that the confusion and contradiction seem incapable of being made greater by any addition to the mass. Yet even now, the utter unfitness of our legislative machinery for its purpose is making itself practically felt every year more and more. The mere time necessarily occupied in getting through Bills, renders Parliament more and more incapable of passing any, except on detached and narrow points. If a Bill is prepared which even attempts to deal with the whole of any subject (and it is impossible to legislate properly on any part without having the whole present to the mind), it hangs over from session to session through sheer impossibility of finding time to dispose of it. It matters not though the Bill may have been deliberately drawn up by the authority deemed the best qualified, with all appliances and means to boot; or by a select commission, chosen for their conversancy with the subject, and having employed years in considering and digesting the particular measure: it cannot be passed, because the House of Commons will not forego the precious privilege of tinkering with their clumsy hands. The custom has of late been to some extent introduced when the principle of a Bill has been affirmed on the second reading, of referring it for consideration in detail to a Select Committee; but it has not been found that this practice causes much less time to be lost afterwards in carrying it through the Committee of the whole House: the opinions or private crochets which have been overruled by knowledge, always insist on giving themselves a second chance before the tribunal of ignorance. Indeed, the practice itself has been adopted principally by the House of Lords, the members of which are less busy and fond of meddling, and less jealous of the importance of their individual voices, than those of the elective House. And when a Bill of many clauses does succeed in getting itself discussed in detail, what can depict the state in which it comes out of Committee! Clauses omitted, which are essential to the working of the rest; incongruous ones inserted to conciliate some private interest, or some crochety member who threatens to delay the Bill; articles foisted in on the motion of some sciolist with a mere smattering of the subject, leading to consequences which the member who introduced or those who supported the Bill did not at the moment foresee, and which need an amending Act in the next session to correct their mischiefs.

The remedy which Mr. Mill suggests for this evil is simple:—

"Any government fit for a high state of civilization, would have as one of its fundamental elements a small body, not exceeding in number the members of a Cabinet, who should act as a Commission of Legislation, having for its appointed office to make the laws. If the laws of this country were, as surely they will soon be, revised and put into a connected form, the Commission of Codification by which this is effected should remain as a permanent institution, to watch over the work, protect it from deterioration, and make further improvements as often as required. No one would wish that this body should of itself have any power of enacting laws; the Commission would only embody the element of intelligence in their construction; Parliament would represent that of will. No measure would become a law until expressly sanctioned by Parliament; and Parliament, or either House, would have the power not only of rejecting but of sending back a Bill to the Commission for re-consideration and improvement. Either House might also exercise its initiative, by referring any subject to the Commission, with directions to prepare a law. The Commission, of course, would have no power of refusing its instrumentality to any legislation which the country desired. Instructions, concurred in by both Houses, to draw up a Bill which should effect a particular purpose, would be imperative on the Commissioners, unless they preferred to resign their office.

Once framed, however, Parliament should have no power to alter the measure, but solely to pass or reject it; or, if partially disapproved of, remit it to the Commission for re-consideration."

It is not possible by quotations to give an adequate idea of a connected system. Such a writer as Mr. Mill cannot be epitomized. Readers who are interested in principles of government in their application to the questions of the day can hardly refer to his pages without finding difficulties that have perplexed them cleared away; but those who would fully understand the importance of his views must study the whole work. Although we look with doubt upon any project for bringing about the acceptance of the views of an enlightened minority by a political machinery, it is some consolation to observe that our best minds already wield a power compared with which even the proposed system of sextuple votes for the wise must be trifling in its results. Mr. Mill is certainly not one of those philosophers who are without honour in their time. Those who watch the currents of public thought have observed that his essay on 'Liberty,' though published only two years since, has already exercised a considerable influence, if not over the people at large, at least over their instructors. In an age which has seen the writings of Adam Smith and Bentham—despised in their day, be it remembered, not by the most ignorant, but by the most enlightened—adopted as text-books in venerable universities, we do not think it too much to hope that Mr. Mill will live to see all that is good and true in this volume find acceptance, even with that majority whom he so much distrusts.

The Cheating of the Greeks unveiled; or, the Art of Winning at all Games—[Les Tricheries des Grecs dévoilées, par Robert-Houdin.] (Paris, Librairie Nouvelle.)

THERE are two nations of Greeks, ethnologically regarded,—the stay-at-homes, who indulge in the baggiest of trousers and fustanells, and who, if we may believe Monsieur About, live by plundering unfortunate travellers; and the nomades, who may be found in every part of the civilized globe. In this happy land, the Hellenes are very strongly represented: Manchester and Liverpool will tell you all about them and their trickery, but the class of Greeks to whom our book refers died out in this country with Tom and Jerry. The Anglo-Greek of the present day does not expect to make his fortune by cards, but flies at higher game. Christodoulos & Co. are probably the most respectable firm in Cottonopolis and enjoy unlimited credit, but, curiously enough, they fail, and simultaneously with them some half-hundred houses over England. Somebody suffers in the transaction, but it is rarely the Greek gentlemen. In France, however, the mercantile Greek is hardly known beyond Marseilles; but his namesakes, or the bastard branch of the family, are strongly represented in Paris.

It may be easily supposed that M. Robert-Houdin, one of the cleverest conjurers known during the present lustre, should be able to tell something about the affiliated art of card-sharping. A professor of legerdemain (which the Adelphi playbills so funnily convert into *prestigiator*) must have the cards at his fingers' ends, if he wish to create a sensation; and there is no doubt that, although Robert-Houdin trusted very much to mechanism, he still knew how to manipulate the two-and-thirty cards that constitute a French pack. His Memoirs have told us that, before he sought to woo the *aura popularis* he studied deeply, and the pre-

sent volume proves that the prestidigitator must put up with much, if he desire to render himself master of the situation. Here, for instance, is a difficulty into which our author thrust himself in his craving for knowledge:—

When I was only a sucking prestidigitator, I visited, as I have described in my Memoirs, a manufacturer of conjuring tricks, called Father Roujol, hoping to find in his shop some amateur of magic or a master of the art of legerdemain. The worthy Roujol had taken me into his friendship: he knew my passion for what he called *la physique amusante*, and delighted to afford me valuable information. He told me one day of a certain Elias Hausheer, whom he had met at a *café*. "This man," he said, "is possessed of great talent; but, from a few words that escaped him, I fancy that his skill serves him less to amuse the public than to correct the accidents of fortune when playing."

Of course, M. Houdin, whose object it was to make a reputation, was not particular as to who or what the gentleman might be; and he therefore determined on paying him a visit. In his anxiety lest his motives might be misinterpreted, he put in his pocket a mechanical snuff-box, from which a bird jumped out and sang; and, thus armed, he invaded the territory of the card-manipulator. The description of his visit deserves quotation:—

Two curtains of an alcove that were once white suddenly parted, and in the centre of the opening thus formed a bony face appeared, surmounted by a cotton night-cap, which had also once been white. * * My friend took up a pack of cards, and began to give me a lesson, and I confess that my fear and my disgust soon entirely disappeared: admiration took the place of every other feeling. It was now my turn to seduce my seducer: I pulled out the famous snuff-box, and, presenting it to Hausheer, I touched the spring without his cognizance. My little automaton at once emerged from the box, sang, leaped, flapped its wings; and when these evolutions were completed, disappeared as if by enchantment. So long as my bird sang, my attention was concentrated on it; but, when it had ended, I looked at Hausheer to discover the effect I had produced on him. I was struck by the expression of covetousness I read in his eyes. It seemed to me as if he were looking furtively from one side to the other with the desire of playing me a trick. His face was pale, and his hands, which he stretched out towards me, were agitated by a febrile emotion.

M. Hausheer was so delighted with the singing-bird and its maker that he insisted on having it—that he might show it to a friend of his, who would be sure to buy it. In fact, he was so anxious in the matter, that he proceeded to a cupboard and hid something in his blouse, which, from the outline, Houdin had no difficulty in recognizing as a very ugly knife. Still, our author's presence of mind did not desert him; he told Hausheer that the present box was bespoke, but if he would accompany him to his house, he would give him a gold snuff-box, with a similar singing-bird, which he felt certain his friend would be delighted to buy. The bait took, and Hausheer accompanied Houdin to his house, when he slammed the door in his face, and listened for the result. Hausheer presently went off, swearing malignantly, and accusing himself of being such a fool. Some months later, Houdin heaved a sigh of relief on reading that his friend was sent to the galleys for life.

The title of Greek, as applied to a sharper at cards, M. Houdin tells us, is derived from a certain Chevalier of that nation, Apoulos by name, who was admitted to the Court of France. He won so much money, however, that doubts were entertained as to the nature of his luck, and presently he was caught in the act of cheating, and sentenced to twenty years at the galleys. This adventure caused a great excitement, and thenceforth the name of Apoulos,

or simply of Greek, was given to every individual who sought to correct the caprices of fortune. The most powerful motive for the congregation of these light-fingered rogues was, indubitably, the opening at Paris of the public gaming-houses, known as the *Hôtels de Gèvres* and *Soissons*. Up to that period, the Greeks had exercised their trade separately; few of them had any method, and the means of cheating they employed were, as a general rule, as clumsy as they were badly executed. In fact, the art of the Greeks was still in its infancy. The opening of these two hotels, however, produced a perfect revolution among the Greeks; for the more skilful among them, once united, came to an understanding about certain manoeuvres, by which they appropriated the property of others.

Lansquenet, pharaon, piquet and quadrille, the favourite games of the day, were gold-mines for these Greeks. Even roulette, a game invented to protect the outsiders, was not safe against the combinations of the sharpers. One among them, an engineer by trade, made a roulette board, on which the black holes were larger than the red, so that the ball, in its mad gyrations, had but slight choice of falling into the latter. After a while the number of Greeks increased so largely in Paris, that dupes fell off. This penury, however, did not last long, for the Greeks, knowing that the number of dupes is unlimited, and that they are never wanting when you take the weaknesses of the human heart as guide, organized a system of emissaries, who were engaged in attracting strangers newly arrived in the capital, persons who had just gained a trial, gamblers who had won a large sum, sons of good family who had recently come into their property, and clerks who were foolish enough to venture on a card their masters' money. With such auxiliaries the Greeks once again realized enormous gains, but their manoeuvres became so scandalous that, on a police report, Louis the Fifteenth closed the *Hôtels de Gèvres* and *Soissons* and renewed the old laws against games of hazard.

The army of Greeks, thus dispersed, went on their travels, and Paris knew them no more until the Government, being in a state of impecuniosity, allowed *Frascati's* and the rival gambling-houses of the *Palais-Royal* to be opened. Over the doors of these establishments, *M. Houdin* tells us, might have been written "Here people are honestly cheated," for the sums lost there, calculated beforehand on infallible probabilities, produced a considerable revenue to the State and immense profits to the farmers of the tables. But the Government closed its eyes till the day when the public remonstrances proved to it that organized robbery no longer accorded with the manners of the age. Roulette was then, once again, proscribed, and with it disappeared, or apparently disappeared, the band of rogues who collected round the tables. Apparently, we say, for the Greeks have never been more numerous in Paris than at the present moment. Here is the description of one who moves in first-class society:—

The Greek of the great world is indubitably the finest, the most skilful and adroit of his intelligent species; he is, we may say, the grand-master in the art of making dupes. This Greek is generally a man belonging to the best society, whose conduct and manners leave nothing to be desired: if he does not shine in conversation, it is because, in the first place, he does not wish to eclipse anybody, and secondly, he reserves his cleverness for the scenes of his sharpening. This citizen of Athens easily resigns *talents d'agrément*, and cares little about them. But, to make up for this, he sets an infinite value on the qualities useful to his profession. Thus, for instance, whether it result

from nature or study, he possesses in the highest degree that delicate and prompt appreciation, that exquisite tact, and, above all, that marvellous touch to which I have alluded in my *Memoirs*. When engaged with his victims, though he seems to have his eyes fastened on his own cards, he may be seen directing a furtive glance in order to appreciate what is going on around him. He knows, from the impression produced by taking up the cards, as well as by their classification, how to recognize the hand of his adversary. As physiognomist, the Greek of society would give odds to the most skilful disciple of *Lavater*. In vain may a man in his presence wrap himself up in a cold indifference: by the slightest movements of the muscles of the face, or an almost imperceptible contraction of the features, he discovers the most hidden feelings of your mind. These delicate appreciations, so useful for his tricky manoeuvres, serve him equally to discover the amount of confidence he inspires. The fashionable Greek plays at all games with equal perfection: the theories and probabilities of games of chance, so cleverly described by *Van Tenac*, are to him only elementary principles, which he manages with rare intelligence. With these eminent mental qualities, the fashionable Greek combines a profound knowledge of the most refined legerdemain: no one can equal him in slipping a card or *sauter la coupe*, and these important principles of trickery he has raised to a marvellous height. Favoured by an excellent sight, he can, after the cards have been dealt several times, recognize some among them. One may be of the slightest darker hue than the rest, another may have a flaw or imperfection which the most careful manufacture cannot always prevent, and he profits by it to turn luck on his side. If these marks be absent, the Greek, owing to his extreme delicacy of touch, can, when he is dealing, recognize the cards which he has previously marked as they passed through his hands. Once known, he can keep them or deal them to his opponent, according as he considers the chances favourable.

The fashionable Greek quits the capital during the summer to go and take the waters. In this case he proceeds to *Baden-Baden* in preference, which, *M. Houdin* says, is certain to be called ere long the *Villa-Benazet*. There he realizes considerable profits through the blindness and wealth of his opponents, and thus leads the luxurious life of a nabob. The majority of these scamps perish miserably; some, however, retire into private life, and lead that life of remorse and fear so cleverly described by *Ancelot* in his '*Une Fortune Mystérieuse*.' It will be seen from this description that card-sharpening, like thieving, does not pay in the long run.

The middle-class Greek, otherwise called the *Nomade*, because he is ubiquitous, forms the connecting link between the fashionable and the wine-shop sharper. He rarely works alone, but is assisted by confederates known as *Comtois*, usually Greeks down on their luck, and by females called *Amazons*, who act the part of decoy ducks. This class of sharpers are not very particular at what game they play, and cards, dice or dominoes become very dangerous weapons in their hands. Nor do they always recognize the adage about honour existing among thieves, as the following anecdote will show:—

Three Greeks who had formed a partnership to work their trade, went forth in different directions in search of dupes. One of them, a young Italian, surnamed *Candor*, probably on account of his astute skill, one day informed his colleagues that he had discovered a young man of good family, recently arrived in the capital. He was rich, fond of gambling, and prodigal to an excess,—qualities highly appreciated by the Athenians. They also learned from the Italian that the provincial was going to the Opera that very night. The society could not neglect so fine a prey; the plan of attack was straightway formed, and, when all the combinations were arranged, they proceeded together to the Opera, where they soon came across the young

capitalist. The Italian addressed him, and introduced his two friends under titles borrowed from the peerage. They walked about, and talked until the conversation became so interesting that they did not separate again. The young gentleman, in fact, was so enchanted with his new acquaintances that he invited them to sup with him at the *Maison Dorée*. The meal was worthy of the *Amphitryon*, and nothing was begrudged to treat such agreeable guests properly. In order to prolong the pleasure of the meeting play was proposed, and they agreed to have a game of *bouillotte*. While the table was being prepared, our three scamps managed to get together, and, on *Candor's* proposition, they arranged that the provincial must be allowed to win at the outset 3,000 francs, after which he would be plundered without mercy. The game began under most favourable conditions for the Greeks; for the young gentleman laid on the table a pocket-book apparently well lined, from which he produced a five-hundred-franc note. Fortune, influenced by the rogues, so favoured the provincial that in a short time he was in possession of the sum intended to act as bait. He proposed, of his own accord, doubling the stakes, but at this moment he drew his handkerchief from his pocket and it was seen that he was attacked by a bleeding at the nose. "Excuse me, gentlemen," he said as he rose; "I shall be with you again very shortly,—I only ask for five minutes, as it is very rare for this infirmity, to which I am subject, to last longer."—and he at once quitted the room, leaving the pocket-book on the table. *Candor*, moved by a sympathetic soul, followed his new friend to assist him, or, more correctly speaking, to escape with him at full speed. In truth, the rich provincial was a Parisian scamp, with whom *Candor* had made an arrangement to rob his partners; the handkerchief, previously stained with blood, was only the conclusion of the farce, the first act of which had been played at the Opera.

But the sequel of the story is equally instructive. The two sharpers left with the portfolio, determined to annex it, and share the spoils between them; they therefore paid the supper-bill honourably, and discreetly retired. On reaching the street, one said to the other, "You had better go upstairs and leave a message that we have gone to the *Café Riche*, which will divert suspicion and give us time to escape." He innocently did so; and no sooner was his back turned than his friend bolted, to stick to the whole contents of the pocket-book. We should have liked to have seen his face when he opened it and discovered that it was filled with Bank of Elegance notes and play-bills!

The pot-house sharper *M. Houdin* calls the vulgar parody of the two types previously sketched, and says that he stands in the same relation to the fashionable Greek as a street ballad-singer does to a *virtuoso*. *M. Houdin*, with his artistic tastes, cannot refrain from a certain amount of admiration for a clever trick,—and allows that if he were to be robbed he would find it repugnant to his feelings to be taken in by one of these curs of low degree. In fact, that would be difficult, for the pot-house sharper does not deal in legerdemain, but in a species of nameless trickery; moreover, he does not effect his purpose until he has emptied five or six bottles with his victim. It is hardly necessary to say that the low-class Greek must be able to drink and smoke with impunity. His victims are usually improvident workmen, rustics visiting the capital, substitutes rejoining their regiments, and also, at times, retired tradesmen. As a general rule, he has an accomplice, for his operations bear great affinity to the thefts à l'*Américaine*. Here is an instance, one in a thousand:—

The Greek enters a well-frequented cabaret, and seats himself at a table where a drinker is already installed: this is a "pal," whom he pretends not to know. The new comer orders a bottle of wine, and, while drinking it, talks in a loud voice so as to attract the attention of the company. He affects

the utmost simplicity, and utters a "patter" pre-arranged. The *Comtois* answers him, and makes great fun of him to the satisfaction of the audience; at length he pretends to feel annoyed, and proposes to play for the two bottles. The other agrees; but the Greek is most unlucky, and holds his cards as awkwardly as if he had not touched them before in his life. His opponent, satisfied with his victory, leaves the table and the publichouse. In the meanwhile, the rogue continues the conversation, complains of his ill luck, and evinces the greatest desire to take his revenge on the first comer. Of course, he appears a facile dupe, and there is quite a rush to ease him of his money. He loses at the outset, but that does not discourage him, for he draws a handful of five-franc pieces from his pocket, which he declares he will lose one by one till luck changes. This declaration, as well as the silvery sound that accompanies it, produces the most culpable greed. The games go on, and the Greek is presently enabled to augment the stakes by proposing double or quits. At this moment, his serious duties commence, for without throwing off his simplicity he puts in practice the resources of a clumsy legerdemain; he wins, but so awkwardly and simply that he arouses no suspicions. It is plain that luck has turned, and justifies the old adage, that Providence watches over drunkards. The Greek, after filling his purse at the expense of his adversaries, goes off, and shares the proceeds with his accomplice. This scene is called, in the Greek vocabulary, playing the Peasant.

It is very rare for a man of this description, even if detected, to be pulled up before the Magistrates. The losers would not go into court with clean hands themselves; for they only played in the expectation of gaining an easy victory. Before taking leave of this class of sharpers we will supply another specimen of their artful dodges:—

We find our Greek again at one of those barrier *tables-d'hôte*, at 1 fr. 25c. per head. During the dinner, our man, who is not deficient in a certain joviality, proposes to his neighbours some of those bets founded on equivoques, which are safe to raise a laugh. But if he does so, it is less in the hope of winning than of exciting the cupidity of the guests, by which he can presently profit. At the dessert, he takes up three plates, and begins a species of thimble-rig with pellets of bread. But he manages it so clumsily that everybody can see under "which thimble the little pea is." At length, he places the pellet under a plate, and declares that he will remove it without anybody seeing him; but, with apparent misadventure, lets the pellet fall to the ground, whereupon he turns his back, and a spectator of course picks up the pellet and says to his friends, "Let us have some fun with him, and bet that the pellet is no longer under the plate; he is safe to take the bet, because he did not notice his clumsiness." Of course, the Greek does not decline, and offers to make the same bet with everybody in the room. Seven or eight dupes step forward, for they are sure of gaining, as they know in whose pocket the pellet is. But when the plate is raised, the bread is really under it, and the conjurer wins his bets. The proposer of the wager was an accomplice.

At Spa, our author formed the acquaintance of a sharper named Raymond, who had ruined himself by an infallible martingale, a frequent thing, by the way, with card cheats. M. Houdin, with a keen eye to business, let him have some money; and in return for it, obtained the history of his life, which forms a large, and not the least interesting, portion of this volume. Raymond, like most card-sharpers, had begun by being a dupe. Confined in Ste-Pélagie for debt, he joined the acquaintance of an accomplished scoundrel named Andreas, who taught him the rudiments of his art. Raymond was such an apt scholar, that in the course of six months, he won sufficient from his fellow debtors to procure his own liberation and that of Andreas. When they returned to society, they formed a band of knights of industry called the Lynx Society, which they, however,

quitted ere long in disgust, for the following reasons:—

When play was over, and the dupes had retired, all the winnings were placed on the table and equitably divided. But, if wolves do not devour one another, thieves have no hesitation in robbing their fellow thieves; and the present was a further case in point. It often happened that, after a game in which one hundred louis, say, were lost by the dupes, only sixty were produced when it came to a division. Every gambler allowed that there should have been more money, but no one confessed to having stolen any. They watched and even searched each other (for in such company fellows are not very delicate), but nothing was discovered. Finally, it was resolved that Andreas should institute a secret inquiry. He displayed such zeal that he soon discovered how it was all done, and who were the guilty parties. One of them ordered his servant to come, at the close of the evening, and ask him for a key; and, while giving it him, he handed him a roll of louis. If the stakes were heavy, the servant, upon a signal from his master, brought back the key and carried off another roll. A second rogue was more modest; he fastened a certain number of coins beneath the table, by the assistance of wax balls, and pocketed them when the division was over. A third—a species of human ostrich—swallowed gold pieces, which he recovered by the help of an emetic.

Raymond next instituted the "Philosophical" Society, whose object was to work the provinces. The members consisted of himself, Andreas and Chaffard, surnamed the Provost, who was the bully in ordinary, and a first-rate swordsman. Raymond travelled under the title of a Marquis, while Andreas was his telegrapher-general. To explain his functions, an extract is necessary:—

Although there are thirty-two cards in a piquet pack, they may all be designated by twelve different signals,—that is, eight for the nature of the cards, and four for the colours. At *écarté*, the number of signals is even further reduced, as it is only necessary to point out the court cards. But to give these hints, it is not requisite, as some authors have said, to indulge in an exaggerated performance, such as blowing one's nose, coughing, drumming on the table, sneezing, &c. We must have a very poor opinion of a Greek to suppose him capable of such silly evolutions. Such a row would excite the attention of the gallery, and would soon be detected as clumsy trickery. The compatriot of Homer does not indulge in such child's play; and, unfortunately for his dupes, the signals he gives are only appreciable by his comrade. This may be judged by the following example:—If the *Comtois* looks, 1, at his partner, he indicates a King; 2, at the adversary's hand, a Queen; 3, at the stakes, a Knave; 4, at the counters, an Ace; and, while indicating the nature of the cards, he tells their colour by the following signs:—1, The mouth slightly opened, Hearts; 2, The mouth closed, Diamonds; 3, The upper lip drawn slightly over the lower, Clubs; 4, The lower lip drawn over the upper, Spades.

Boulogne was the first spot where the Philosophers settled, and drew into their councils a scamp of those parts, Achille Chavignac, who selected the dupes for them. This man distinguished himself among other acts of roguery by one of unparalleled scoundrelism. He formed the acquaintance of a young man of good family, Oliver N—, whom he induced to become his accomplice in sharpening; after teaching him, he found for him a Belgian Count whom he was to fleece. Oliver played with him and won largely, but presently fortune turned and he lost 100,000 francs. At the same time his opponent convicted him of cheating and threatened to call in the police. The youthful swindler fell on his knees imploring mercy, and accepted short-dated bills for the amount of his losses, which his father met in order to save the honour of the family name. The Belgian Count

was no other than a Parisian sharper whom Chavignac had sent for to carry out his design.

Presently, as may be expected, the Philosophers separated: Chaffard swindled them and fled to Brussels, whither Andreas followed him to have his revenge on him in some shape, taking with him a renowned boxer, "a species of *bouledogue* of herculean size," whom he proposed to let slip on his antagonist if necessary. As for Raymond, he retired on his savings, some 20,000 francs, but unfortunately invented his martingale in his leisure hours, which robbed him of every shilling. Strangely enough, M. Houdin saw him in 1858 riding in his own brougham; his brother had died and left him a considerable fortune, and he had taken an oath never to touch a card again. He had no chance of breaking his word, for he died shortly after. Before leaving this portion of the book, we will allow our author to point his moral:—

On seeing me constantly allude to enormous profits, the reader must have supposed that the majority of the Greeks finish by becoming millionaires, and transform themselves some fine day into large capitalists or châtélains. It is nothing of the sort; in spite of their repeated gains, this reproducible class never make a fortune; on the contrary, we may feel assured that 99+1 Greeks in a hundred, end miserably. This may be easily explained. The recruits of Infidel Greece are obtained, without exception, from those people whom debauchery and prodigality have led to ruin. Now, nothing is less suited to produce habits of order and saving than Hellenism. Every Greek is debauched, prodigal and expensive, according to his means: these gentlemen, far from regulating their expenses by their gains, discount the future and live in an impossible luxury. They keep horses and mistresses, and outvie each other in lavish expenditure. The Greek, though it may be hardly credited, loses his money also at play. This man who is most frequently *blasé* with the enjoyments of material comfort, needs the emotions of gambling, that is, true gambling. Hence, he applies to the *roulette* or *rouge-et-noir* table. At these games, as the punters are passive instruments, the Greek finds a Nemesis. That Fortune whom he corrects elsewhere, avenges herself by re-asserting her rights, and takes severe reprisals on him.

The second portion of M. Robert-Houdin's book is purely of a technical nature, and requires illustrations to make it comprehensible. We may say, generally, that the author fully explains how the tricks are done; but we doubt whether any reader will be able to perform them by the most careful study. One very curious chapter is devoted to chaplets, that is, the order of cards arranged according to the words of a sentence known by heart. In other words, it is a mnemonic process for cheating at play. One of the most ancient is formed of two Latin verses, each word in which indicates one of the fifty-two cards in a complete pack. Here they are:—

Unus, quinque, novem, famulus, sex, quatuor, duo, Rex, septem, octo, femina, trina, decem.

These thirteen cards are also arranged according to colour, as follows:—*Unus*, ace of spades; *Quinque*, five of hearts; *Novem*, nine of clubs; *Famulus*, knave of diamonds; *Sex*, six of spades; and so on, following the order of the chaplet and of the colours to the last. Here is a chaplet for a piquet pack:—

Le roi dixhuit ne valait pas ses dames,

which may be interpreted

Le roi, dix, huit, neuf, valet, as, sept, dame.

When a sharper has substituted a pack arranged according to a chaplet for the proper cards, and has made a false shuffle which does not disturb their sequence, he can tell every card in his opponent's hand by those he himself holds. At *Vingt-et-un*, *Baccarat* and *Lansquenet*, this trickery is the most dangerous, as it

is the most facile. The packs are changed beforehand; and though really shuffled, considerable time elapses before they have completely lost their order. Some cards may be disturbed, but the Greek can for a lengthened period guess the card about to turn up from the one that preceded it.

Another ingenious swindler's instrument is a snuff-box, on which is a small medallion, about the size of a franc, containing a miniature, a female portrait, executed with considerable art. The players naturally observe this, and sometimes it is passed round to be inspected. When the game has begun, the Greek takes a pinch of snuff, which enables him to put the box down again close to him; but at the same moment he has pressed an invisible spring, which substitutes for the miniature a small convex glass, from which he derives considerable profit. In fact, when the Greek has the deal, as this mirror is under the cards he gives his opponent, they are reflected in it. From time to time the Greek restores the medallion, and offers a pinch of snuff to his victims.

We will pass over the harmless tricks M. Houdin describes for family mystifications, and conclude with the "small trickeries rendered innocent by custom." This chapter is thoroughly caustic, and M. Houdin lays some very ingenious pitfalls for the consciences of his readers:

If, for instance, you are sitting opposite a clumsy player, who sorts his trumps too openly, should you avoid paying too great attention to this awkwardness, which partially indicates the nature of his hand? Or, again, it may happen that either through carelessness, or that the cards are rendered transparent by the action of a neighbouring light, your unconscious opponent shows his cards. Ought we to warn him or not? What do you say, reader, to an opponent who, playing at *écarté*, consults the gallery, as he has a right to do, as to whether he ought to play without proposing, and who, after some hesitation, asks for cards? You may fairly assume that he has a good hand, and only proposes through prudence. Undeceive yourself: he throws out all five cards. He wished to lead his opponent astray, and succeeds in doing so, if the latter be inexperienced. Another, before proposing, looks at his counters, as if about to mark the king, but changing his mind, after having intimidated you, he asks for cards. He is delighted at your giving them to him, for not only he had not the king, but even held a very bad hand. Another case: you are playing at *écarté* and stand at three, of which your opponent is doubtless unaware, as he asks how the game is. "I have three points," you tell him. This seems to decide him, and he proposes. There is every reason for believing that he has a good hand; you would do wrong to refuse him, and so you give him—five cards; for this little farce was an intimidation—he held nothing. It happens, too, sometimes, at *écarté*, that a player at the end of a deal is in doubt about the two last cards; one or the other may save the *vole*. Instead of trusting to the adage which says, that the man who keeps a diamond is never capoted,—he lays the cards on the table face up, and fixing his eyes on those of his opponent, he sees them dwell naturally on the saving card. The observer profits by it and saves the *vole*. This is infallible; but is it delicate? On this subject an anecdote is told which deserves a place here. During a party of piquet on which the betting ran high, one of the players was on the point of being capoted; he had two cards still left, the King of Hearts and His Majesty of Clubs; one of the two may save him, but chance alone can favour him in the choice. He lays them on the table, and after some hesitation, decides on playing the King of Spades, when he feels a pressure on his foot. Our man, accepting this sign as a revelation, plays the King of Hearts, and loses the game. The loser complains of the fault he has been led to commit; he insists on knowing the author of the trap, and learns that the perfidious hint was given him by his opponent. The latter, however, excuses

himself by saying that he touched his foot by accident. The reader can decide the degree of delicacy of the two players.

There are many more modes of innocent cheating. Thus, for instance, some persons in shuffling let their opponent see the under card. This is taken advantage of in the following way. The dealer offers the cards for cutting, and that is done so as to leave less than eleven cards on the table,—as these come to the top of the pack and are dealt, the result is, that if the observer does not hold the card he has noticed it must be in his adversary's hand. Now, at *écarté*, the knowledge of one card may be extremely useful. But we could go on quoting for a long space; we will, therefore, close this amusing book with a piece of trickery attributed, perhaps very unjustly, to M. de Talleyrand:—

M. de Talleyrand was playing at *bouillotte*: he had just dealt, and, according to the custom of the game, waited his turn to declare. The two first players passed. "Ten louis," said the third.—"Twenty," the diplomatist replied.—"Forty," his opponent continued.—"All I have on the table," the diplomatist said boldly, pointing to one hundred louis before him. But at this moment a card slipped from his hands, a nine, which he hurriedly picked up. But his adversary had time to see this card, and, although he held a *brelan* of kings, thought it prudent to decline playing. In his idea M. de Talleyrand must have a fine hand to be so determined. What confirmed him in this notion was, that the turn-up card was a nine, and in all probability the nine that fell from the diplomatist's hands formed part of a *brelan carré*. The cards were shown, and M. de Talleyrand won with a wretched hand, in which figured the nine, which he had perfidiously let fall in order to intimidate his opponent.

In conclusion, we recommend M. Robert-Houdin to "shave and change his name," or he runs an extreme risk of receiving sundry inches of cold steel from the scoundrels whose rogues he has so mercilessly unveiled. According to his own showing he feels uncomfortable at his act of daring, for he says, piteously enough, that "passionate gamblers will reproach him with turning them from play by inspiring them with a fear of being robbed; while the Greeks will not fail to owe him a grudge for having unmasked them."

The Autobiography of a Stage-Coachman. By Thomas Cross. 3 vols. (Hurst & Blackett.)

STAGE-COACHES and Stage-coachmen belong so entirely to the past that already there are many men, playing prominent parts in life's drama, who have never made a journey exceeding twelve miles along a turnpike-road, upon the roof of a public conveyance. The carriages have been broken up, and their drivers are well nigh forgotten; the popular ideal of a coachman of "the good old times" bearing just the same resemblance to the original character as the heroes of melo-drama bear to the heroes of real life. Mr. Weller, Sen. is for a caricature a sufficiently faithful portrait, but his school was only a part of the ribbon-handling fraternity, which fifty years since numbered in its ranks a greater proportion of gentlemen out of luck, than any other vocation open to men of the humblest condition. Although theoretically the coachman was a servant, working for wages, practically he was a gentleman exercising an esteemed art for a fee, and was treated by aristocratic patrons with the same consideration and courtesy that they displayed to their lawyers and physicians. Retired officers of the army, members of the learned professions, and impoverished men of rank, came to "the road" as an employment by which, with a comparatively small sacrifice of dignity, they could earn the income denied them in more

honourable fields of exertion. In the days when coach proprietors were as great men as railroad contractors are now, when Richard Ironmonger represented Stafford and William Chaplin sat for Salisbury in Parliament, their principal "whips" were not unfrequently the first cousins and younger brothers of the landowners through whose parks they galloped their foaming teams. Proben, the handsome fellow who for years drove the Reading coach, was a retired army captain, and only quitted "the road" in order that he might enjoy an estate in Gloucestershire which he had inherited. In the same way, Dennis, who finished his career on the Norwich road, was a clergyman, and gave up a Berkshire vicarage, when he mounted the box of the Bath "White Hart." Indeed, the earnings of a coachman were sufficient to attract a superior class of men. A popular whip on a good road had no difficulty in making from two to four guineas a-day. Such terms offered strong temptations to gentlemen under a cloud, who had acquired "the mystery" from members of the B. D. C. (Bedford Driving Club) or the "Bang Up," whose splendid equipages, often to the number of thirty, used every Sunday afternoon to block up Cavendish Square before making progress round Hyde Park, to the intense delight of the hurrahing multitude. The consequence was that a paid coachman was sometimes the best born, best bred and best educated man on the outside of his crowded coach. Of course such an one found "the profession" especially lucrative. In addition to the customary fee which travellers without regard to their means or sympathies were compelled to pay, a man of culture, capable of wiling away the tedium of the journey with entertaining gossip, often received a considerable *honorarium*. A county magnate, after travelling from London to Hampshire, felt constrained to slip gold into the hand of the Jehu who had treated him with a quotation from Horace, and had throughout the period of transit agreed with him in politics.

Of this superior class of coachmen, Tom Cross, twenty years since a popular character on the London and Norfolk Road, was an excellent specimen. The son of a wealthy coach proprietor, Tom was born towards the close of the last century, and after receiving the education of a good classical school, entered the Navy. His career as a midshipman was cut short by epilepsy, which incapacitated him for "the service"; and returning home from an Eastern station he was articulated to a solicitor, for the purpose of qualifying for admission to the lower division of the legal profession. His malady, however, being aggravated by the labour of the office, he had to relinquish the study of the law. Luckily, his father's position was such that there was no immediate necessity for him to exert himself. So after sojourning for awhile at his father's country residence, during which time his constitution completely overcame its disposition to epilepsy, he came to London, and saw "life" as young gentlemen of good prospects were accustomed to see life in the days of the Regency. Reflecting on this portion of his career, he says, with a vanity pardonable in the ex-coachman,—"Indeed, my acquaintance became so general, that I may here boast of having entertained the heirs of earldoms and dukedoms at my table." He was present when the two Grand-Dukes of Russia, the brothers of the Emperor Alexander, were entertained with a cock-fight at the Royal Cock pit, Westminster. Whilst shooting in Dorsetshire he was so fortunate as to see the famous Lord Eldon fire at a fine cock pheasant and miss it. In due course he

married a pretty girl, and made a fresh start in life with the smiles of opulence still directed to him. Ere long, however, gloom came upon the scene. His father's speculations failed; and he himself, still a young man, from no fault of his own was brought to poverty, and had to cast about for means whereby to sustain himself. The coaching business he understood. As a boy he had been reared in its secrets; as a younger man, when fortune was benignant, he had himself been a coach proprietor. As "a whip" he had reason to be confident in his powers. With his antecedents and a good introduction to the trade, he did not deliberate long as to a profession. Making his *début* on the Portsmouth Rocket, he became a coachman, and was at the same time one of the most popular and most successful whips on "the road," until "the road" as an institution ceased to exist. In 1845 he drew up a petition to Parliament, praying that some public provision might be made to prevent him and his family "from coming to the extreme of misery," through the general adoption of railways and locomotive machinery. This "humble petition of Thomas Cross, of King's Lynn, in the county of Norfolk, late stage-coach proprietor," was presented in the session of 1846 by Lord Jocelyn; but of course nothing but formal notice was taken of it. On his occupation of dragsman leaving him, Mr. Cross turned poet and lecturer; and is known to most Cambridge men as an eccentric and well-intentioned old man. In his literary character he now tells the story of his life. We cannot say that it is either very instructive or very entertaining; but a genuine Autobiography of a Coachman demands attention as a curiosity, though it may not deserve praise as a work of Art.

The Foot and its Covering; comprising a full Translation of Dr. Camper's Work on 'The best Form of Shoe.' By James Dowie. (Hardwicke.)

PLINY was always ready to make a statement; but how many of his statements remain unauthenticated? Boethius invented the shoe, he tells us; but who, what, and whence was that alleged proto-cordwainer? Did he invent the shoe, or the sandal? Did he make shoes for people of the desert, or the city? for easy-treading folks over mossy hills and dales, or for the painful wayfarers, whose road through life was rich in pebbles? Was he the early craftsman who shod the original pair, as soon as they experienced the difference between the flower-carpeted Paradise, and the hot sands and the sharp stones of that dreary plain? Pliny could not tell, of course; the Rabbis were unable to enlighten; and Mr. James Dowie, "a humble shoemaker," as a well-to-do Strand tradesman has the courageous modesty to call himself, may be excused for not even alluding to the question.

Which came first, the *Calcei*, with their upper as well as under leathers, or the *Soleæ*, those clean and convenient sandals, which were susceptible of so much variety of ornament, and were worn,—from the Sir Novelty Fashions of ancient senate and agora, down to the poor monks whom we call "barefooted," but who were only "*discalceati*"—shoeless, but not soleless? The *Calcei* were, in fact, for folks who walked abroad; the *Soleæ* were house coverings for the feet, and more seemly than the slippers which our uncivilized sires used to wear at their firesides and in their counting-houses. But these were not all the varieties of old. There were the splendid *Mullei*, worn first by Albanian kings, and at last by old Roman dandies; the sharp-toed *Unciones*; the *Perones*,

half-boots of the old Germans; the *Cothurni*, high-soled buskins, which gave a man half an additional foot in height, and made Sir Perpusillus Nanus as tall a man as Gygas, Major-General of the Legions. Finally, there were the *Socci*, whose name has survived; but the original article possessed a leather sole, and enabled the wearer to move about at home without any other foot-covering.

We all remember the *Caligæ* of the Roman soldiers, and how a certain sweet prince, in his boyish days, wearing these foot-dresses, like the common men of the army, obtained the name of *Caligula*. In later days we have ceased to call men after shoes; we now call shoes after men. From the *Caliga*, which gave a surname to a Roman soldier, we retain two words in connexion with coverings for the feet, namely, *Clog*, and, from a soft pronouncing of the *g* in the original word we have the well-known *Galosh*. *Bluchers*, *Wellingtons*, *Alberts*, and the like, take names from, and do not give them to, eminent individuals. But what is to be said about *Pumps*? That is a case for the lexicographers; and we very much wish they may come to agree about the matter, and be correct in the matter upon which they are agreed.

It may be that the word "*Pumps*" is a British, as the word "*Brogue*" or *Brog* is a Gaelic, word for shoe. In the manufacture of the latter, the learned Arthur Johnstone, in a Latin epigram, has pronounced the Scottish burgh of Forfar to have been so famous from the most remote times as to be appreciated by the nobility, gentry, and public in general of Italy and Greece. The portion of the lines in the Doctor's "*Farfara*" which alludes to this distinction has been thus "*Englised*" by Andrew Jervise. Speaking of the Forfar folks, he informs us that—

By handy-crafts the vulgar sort do live.
They pull off bullock-hides, and make them meet,
When tann'd, to cover handsome Virgins' feet:
From these are sandals to light Umbrians sent,
And soles, with latches, to rope-climbers lent.

The ancient Greeks their boots from this town brought,
As also hence their ladies' slippers sought.
This the Tragedians did with buskins fit;
And the Comedians' shoes invented it.
Let not Rome henceforth of its puissance boast,
Nor Spartans vaunt much of their warlike host.
They laid their yoke on necks of other lands:
Forfar doth tie their feet and legs with bands.

The original shoe, we suspect, would astonish modern feet, and would be exceedingly surprised at its own short career beneath any modern walker. The papyrus shoe of the old Egyptian would have small chance, but much experience, on a rough macadamized road. The old bark shoe we take to be the progenitor of the wooden shoes (*sabots*) of the French. Of these latter, when new, a French peasant is so proud and careful that he would prefer breaking his toes through not wearing his *sabots*, than spoil his new *sabots* by immediate wear.

Then what a foppery tripped in at last with the shoe! We, who have heard of the ell-long pointed boots of the early Plantagenet days, held up to the waist by silver chains, and of the scarlet chopins of glittering Versailles, have not heard all. What think you of barbaric courts where gentlemen's soles were plates of gold or silver, and ladies' uppers, blinding in their brilliancy of material, half-covered with precious stones? Nevertheless, we have had among our grandfathers some such gorgeous vanities too. Fancy a bride and bridegroom being presented at the court of young George the Third with 200,000*l.* worth in their shoe-buckles. Ah! there were giants in those days! Giants of vanity, folly, foppery and Sir Courtly Nice-ism.

We need not be ashamed if *Pumps* go down

at the heels of posterity, unexplained. Who has ever been able to interpret the meaning of the *lunula calceorum* worn by dashing Roman lawyers, who loved to be daintily shod? At this day the Irish boy is on a par with the young Lacedæmonian, who never wore shoes till he was out of his boyhood, and manly occupations awaited him; and then he was as complete and curious a fop in the variety of shoes as any of his brethren. The Lacedæmonians had, too, like many people more eastward, a state and an every-day shoe. One was for company, the other for ordinary occasions. We have also dress shoes and boots, but they in nowise resemble the state leggings of the ancient Israelites. These were so magnificent, that in value the diamond shoe-buckles of court brides and bridegrooms of the last century could alone compare with them in value. The ordinary Jewish shoe was probably a very low-priced article, or the Prophet would not have spoken of any one as being worthy of estimation at the value of a pair of shoes.

But, oh! ye dwellers in a modern Arcadia, ye swains and nymphs, ye lovers only, or superlatively, of one, and that one of you, how far are ye from the gallantry of those Hebrew lovers who used to have the portraits of their adored ones engraven on the soles of their shoes! As they went meditatively along, particularly in the mud, the swain left an impression of the nymph, or the nymph of her swain, and the pathways of lovers became the picture-galleries of love!

And this reminds us again of weddings, and of the modern custom of flinging a shoe after the married couple for luck. Mysterious is this usage,—it is said to be an unpleasant one to evil spirits; but singular are all usages connected with the shoe. One of these served to signify the settlement of a bargain and the transfer of land among the Jews. We here in England often make livery of a freehold or copyhold with a rod,—a walking-staff originally; the Jews did it with the shoe, to walk in. Then the man who refused to marry his deceased brother's childless wife was deprived of his shoes, and his house was called the house of the barefooted. In mourning they were not to be worn; they were put off in holy places, and an inferior shook them from his feet when in presence of a lord. To carry the shoe was a term of contempt, for to bear what was cast off by another was deemed a menial office, and to call a man a shoe-bearer was a Hebrew way of informing him that he was lowest among the low. Nevertheless, the stretching forth of the shoe implied the conquest, destruction, or annexation of one country by the prince of another.

"Hunt the slipper" has, we believe, some profound meaning in it, according to the sages learned in Folk-lore. So had the old Christmas custom of young girls, of balancing the slipper on the foot and therewith flinging it over the head. If it fell towards the door, they of course were to be married within the year. When married, they after a while had another custom, that of changing the shoe daily from the right foot to the left, and the left to the right. If they observed this duly, happy young mothers they were to be, and handsome and fortunate the longed-for little people. On ordinary occasions, however, to put on the left shoe first in the morning was sure to be followed by an unlucky day. In Germany, the old nurse of the family, at the wedding of a daughter of the house, used at the wedding-feast to present the first shoe worn by the bride when a child to the bridegroom, who filled it with gold pieces, made a German joke, and sent the ancient lady happy to her room.

While she is retiring, we are reminded that

we have not got beyond Mr. Dowie's few words of preface. Turning to his book—some of which is original, other portions translated—we find him looking upon things much after the fashion of the leather-seller in the besieged town, and commenting on them according to the well-known system alluded to in the words of the French poet, "*Vous êtes orfèvre, Mons. Jossé*." The little volume contains, nevertheless, no small amount of information touching the foot,—how it ought to be treated, how it ought to be fitted, and how it ought to be cared for generally, covered or uncovered. Regarding treatment, we would suggest one matter, namely, the propriety of treating the feet daily exactly as the hands are treated, namely, with a plentiful visitation of soap and water. This is not merely a luxury, it is one of the most infallible safeguards against catching cold from dampness in the feet, and it is a promoter of health generally.

Of the consequences of ill-fitting shoes there are here some terrible instances, not only to the wearers, but to others; for even great battles have been lost and empires ruined, by the vigour of the soldiers being destroyed through the results of wearing ill-made shoes. An army-surgeon will reject a recruit for unsound or ill-constructed feet; but the recruit who is passed perfect in this respect is immediately handed over to become unsound, and have his feet and therewith his health injured, by the contractor who supplies the shoes, without having measured a single man; and it is a curious but well-ascertained fact, that the more healthy a foot is, the longer the boot or shoe is likely to last. Feet rendered deformed or partially mis-shapen by shoes which do not fit them, wear out whatever covers the mis-shapen member more quickly than a well-shapen, well-washed and healthy foot.

This book, then, is a sanitary work, with some digressions in various other directions, except the ecclesiastical. Seven centuries have elapsed since shoes were made a church question, and the wearing of the long toes, turned up and chained to the knee or girdle, was denounced as a profane parody on Scripture touching the adding of a cubit to our stature. The long-toed shoe was actually condemned by Councils and Synods as a wicked device to bring the Word of God into disrepute; but it did not finally disappear till 1462, when, in addition to ecclesiastical anathema, a fine of twenty shillings was decreed against the wearer. We make one extract from this volume, as a sample at once of its contents and its merits:—

"It does not require logic to prove that the strength of an army depends upon the use it can make of its feet and legs, and that the recent improvements in firearms greatly increase the value of such qualifications. A soldier may be strong in the arms, but if lame or weak in his feet he can never apply with advantage the strength of his arm in charging the enemy with the bayonet, or in sustaining the charge of the enemy, simply because in both cases the foot is that part of the mechanical system of leverage that rests upon the fulcrum, the ground; so that if the leverage is weakened at this important point, the strength of the whole system is inevitably reduced. This is a well-known fact to Engineers, 'Clerks of Works,' and all who have any experience as workmen, where the foot has to sustain the force applied; and the soldier is no exception to this rule; for, when footsore, he may thrash downwards with the butt-end of his gun, but to charge with the point of the bayonet, or defend himself as he should do, is impossible. For a similar reason, the soldier, who is not footsore, is prevented by the rigid regulation-boot from putting forth his full force in charging the enemy or in defending himself. It is an experimental knowledge of this that makes our native soldiers of the Indies, West and East, throw aside

their regulation-boots, forced upon them by our Government. Even to order the soldier '*To stand at ease*' in the foot-gear of the public service is no less an insult to common sense than to humanity. On the contrary, as the medical department of the army rejects unsound feet, and only passes recruits who are sound, let us now entertain the proposition of using foot-gear that will improve their feet after they enter the service, instead of injuring them, as we have seen is the case at present. If the Greeks and Romans of old were successful in their 'military gymnasia,' in improving the muscular development of their soldiers, cannot we do the same by similar means? No doubt, the stimulus of light on the nude body will be so far against us, but otherwise, is it not possible to improve upon their practice? If we adopt their practice in reference to the whole of the body save the foot and neck, as we already unquestionably do, why make two such important parts of the soldier an exception? If by a spring from his well-trained elastic foot the king of the forest brings the weight of his body into action in making a charge, can we not take a lesson from this example in the school of Nature? Let us, then, once more propose to take off the rigid regulation-boots from the pinched toes of the British soldier, and put on elastic ones, that will allow him the free exercise of his feet and legs, so essentially necessary to the rapid progression of modern warfare and an effective charge when he comes to close quarters. All this has been shown to be not more sound in theory than profitable in practice; and if the cheapest system of shoeing the soldier is that which affords him the most comfort, and makes him the most effective when in the discharge of his duty, ought it not to be adopted? In corroboration of the above, it may be mentioned to those readers not acquainted with the blue books on the public service, that experiments have been made with elastic boots in the army, and that results prove, beyond a doubt, that both the above conclusions can be realized; viz., that the soldier can be more cheaply shod per annum, while his health, strength, and usefulness can be greatly increased."

Mr. Dowie hints an apology for daring to go *ultra crepidam*, and for the manner in which he has executed his task. No apology, however, is needed. The author has already written scientific dissertations, and read papers of his own before learned bodies, who have preserved them in their "Transactions."

Old Bones; or, Notes for Young Naturalists. By the Rev. W. S. Symonds. (Hardwicke.)

OLD bones are the ancient literature by which the geologist seeks to understand the history of the higher animals that have occupied the surface of the earth. Unclothed though they be with a single particle of flesh, they still present those bony projections which indicate where muscles were once attached. Through their still existing holes nerves and blood-vessels once passed. The skull protected a brain, and through the neural arches of the vertebrae there once ran a spinal cord. The teeth still indicate their form,—one set for cutting, another for gnawing, and another for grinding. It is thus that the anatomist makes the dry bones live, repeoples the earth with their old inhabitants, and brings before the eyes of our mind the life that was never witnessed by man, and which will never be repeated on earth. Old bones testify to the existence of fishes of enormous size and power as compared with any existing now, to gigantic reptiles of dragon forms and habits, to huge elephantine birds and oddly shaped mammalia that have left but few representative forms behind.

Yet strange as are these forms of animal life, uncouth as some of them appear to our unaccustomed eyes, when we come to study them we find that they belong in plan to groups which exist at the present day. Living forms which lie far apart are thus

brought together, and structures whose significance was concealed, have been found to harmonize with a general type when compared with the exhumed forms of past ages. The fact is really this, that the structure of the living inhabitants of the world of to-day is a mystery till we disinter from their rock sepulchres the forms of animals that have passed away. Such study as this cannot fail to give to the present creation, as well as to that which has ceased to exist, increased interest. The collection of old bones and the comparing them with new ones must be a mental discipline calculated to strengthen the observation and the judgment, and to be especially commended to the young. To aid those commencing the study of a comparison between the extinct and recent forms of animals is the object of the Rector of Pendock. Placed in a locality that abounds with old bones, and near to one of our most valuable local museums, Mr. Symonds has had peculiarly favourable opportunities for studying the nature and relationship of extinct fossil vertebrate animals. The district within a few miles of Pendock offers, perhaps, as rich a field for geological research as can be found in this country; whilst the museum at Worcester contains not only a rare collection of fossil bones of the neighbourhood, but a fine set of marsupial remains from Darling Downs in Australia.

The plan pursued by Mr. Symonds in his work is a very simple one. He adopts the classification of Prof. Owen in his Paleontology, and carries the young naturalist from family to family, beginning with man and ending with the lowest fishes, making his own remarks as he goes on. To London readers and those who can gain access to the Zoological Gardens in Regent's Park, the interest of the work will be increased by constant reference to the living forms contained in these Gardens which are related to the extinct animals more particularly examined in the work.

The first chapter treats of Man. Perhaps no one form of animal is of more interest just now in a geological point of view than man. Evidence of a great antiquity for human bones is altogether wanting. They have been found in caves in this country with bears, hyenas and other extinct creatures, but not under circumstances that rendered it impossible they might have been subsequently introduced. The flint implements are the supposed evidences of man's antiquity. Even these are not accompanied with the remains of the higher *Quadrumania*. Of the two questions recently started with regard to man, his antiquity and his origin with the ape, the first seems much the more probable. Mr. Symonds says, "I conceive that science teaches that there is an impassable hiatus between the intellectual capacities of the lowest race of men and the highest race of apes."

The bones of the Mammalia all lie in the upper or highest beds of the earth's crust. At the same time, the discovery of mammalian remains in increasing numbers in lower beds, should prevent anything like hasty generalization on the facts we at present know. Even since 'Old Bones' was sent to the press, the jaw of a second species of *Stereognathus*, from the Stonesfield slate, has been brought to light by a schoolboy, and will form the subject of an early communication by Prof. Huxley to the Geological Society.

Birds follow the mammals. With the exception of the great group of wingless fossil birds, found in New Zealand, these creatures have left but few "old bones" for the paleontologist to study. They have, however, left behind them "footprints," especially abundant in North

America. These have been studied with great care by Prof. Hitchcock, of Amherst, whose splendid work on 'Ichnology' would have assisted Mr. Symonds to much interesting matter in relation to the impressions which old bones have left behind them in many parts of the world. Of course the dodo is spoken of, but Mr. Symonds neither refers to the fact of its head and foot existing at Oxford, nor to its having become extinct, or extinguished, in that city. Nevertheless, the record exists of the act of the Hebdomal Board that consigned the last specimen of the dodo, then in a tattered condition, to the flames. Luckily, the executioner of this formal decree for the annihilation of a species held back the head and the foot, and which, at this moment, are the great treasure of the Ashmolean Museum, and, perhaps, the most valuable "old bones" in the world.

The Reptiles form a conspicuous portion of this volume, and many a young naturalist will be glad to have their familiar friends in the Gardens of the Crystal Palace arranged according to Prof. Owen's last classification. Mr. Symonds lives amidst Ichthyosaurs, happily for him long since extinct, but, he says, "I have disinterred the greater part of the skeleton of an Ichthyosaur, from the lias outline of the Berrow Hill, within two miles of the range of the Malverns; and, on the same day, I have visited some half-dozen quarries many miles apart, in all of which I have seen fragments of the 'fish-finned' Saurians. One bed of the lower lias might appropriately be called the Saurians' grave, so charged is it with relics of these animals."

These "Notes" conclude with the Fishes. The author is probably less acquainted with this group than any other, although his remarks on these animals will be found interesting to the young naturalist. We think Mr. Symonds might have made more of his subject. He can scarcely, however, fail to have an opportunity of improving his book in a second edition. In those departments with which he is personally unacquainted he can easily, by reading or correspondence, supply further information. We think, too, artistically, that the plates might be improved. At present, they look rather rough, although, perhaps, not less adapted for study on that account. Then, the microscopical structure of "old bones" seems to have entirely escaped him. He may not use the microscope. If so, we urge him strongly to begin. With this instrument, a portion of an old bone not bigger than a pin's head will afford a subject for interesting study. But we recommend these Notes as they are to young naturalists. The volume is very neatly got up, and is illustrated with eleven plates, and deserves a sale amongst the class for whom it is written.

OUR LIBRARY TABLE.

The Veil of Isis; or, The Mysteries of the Druids. By W. Winwood Reade. (Skeet.)—In a few simple and many words,—dedicating the present work to a lady,—Mr. Reade alludes to the indiscretions of a novel published by him more than twelve months since, and frankly expresses regret for its errors. Every generous nature must sympathize with the motives which induce a man of honour to make the *amende honorable* to society for an offence committed in the heedlessness of boyhood. We congratulate Mr. Reade on the course he has pursued. This graceful apology does not obliterate the past; but it will cause the world to look only with friendly regret on what was previously the object of angry reproach. In 'The Veil of Isis' Mr. Reade sketches, with a light and fanciful pen, the position and influence of the Druids, and enumerates the vestiges of their observances still to be detected in social customs. An appendix gives a

long list of authorities, some popular and some recondite, used by the author for the composition of his book; but the display of erudition in the body of the volume, we are compelled to say, is by no means so imposing as the array of "works consulted." Indeed, the raising of the veil discovers few things that are mysteries to the readers of such collections as Hone's 'Year-Book,' Brande's 'Popular Antiquities,' and 'Notes and Queries.' Mr. Reade indulges in out-spoken antagonism to sacerdotal systems, and somewhat unphilosophically regards the degradation of a religion as being invariably the designed result of priestly action. To the great rule, 'All priests are beasts,' Mr. Reade makes his friends the Druids a solitary exception; and in support of the exception, he offers even less argument and fewer proofs than he brings to sustain the rule. "The priesthood of the Druids stands almost alone in the history of the past. It is directed by men with minds elevated by philosophy and learned in the human heart. But read the religious histories of other nations, and you will discover how frightfully the power of the priests has been abused. The priests invented a thousand gods; the priests told a thousand lies; the priests instituted a thousand absurd and horrible customs." We are inclined to think that if Mr. Reade knew his friends "the Druids" more intimately, he would not hold them in such high esteem. Still, with all its extravagancies, affectations, and unwarrantable assumption of erudition, 'The Veil of Isis' may with propriety be recommended to the frequenters of Mudie's Library. The chapter on "Folk-Lore" contains some entertaining gossip about provincial usages.

Approximations to Truth. Natura Novum Organon. Aristotle wrote the *Organon of Science*: Bacon wrote the *Novum Organon of Positive Philosophy*: the "*Organon Natura*" is now given to the World. (Mann.)—The author begins by saying that "it is easy to ridicule truth, just because it is difficult to hit off the exact degree at which the apparently ridiculous slides into the sublimely true." He then proceeds to show that man is actually the offspring of the lower animals, that some races come from deer, some from lions, &c. All is development: man develops from a lower grade to a higher, just as he has developed from a brute to a man. "It need therefore occasion no greater surprise that oysters and guinea-pigs co-exist with birds and men, than that Papists, Mormons, or Primitive Methodists co-exist with gentlemen like those who contribute to the *Westminster Review*." Here is a new rule-of-three statement: as an oyster is to a bird, so is a Papist to a Westminster Reviewer. We confess that we do not hit the exact degree at which the apparently ridiculous of all this slides into the sublimely true. The speculations which began with 'The Vestiges of Creation,' when not pushed to very definite results, have a visible use; thought about analogies may lead to truths, and is good training. But when we come, before establishment of any one positive fact, to such vagaries as actual distribution of mankind among the lower animals, we feel that even if the general speculation should be at last a sublime truth, the particular application is at present more than apparently ridiculous.

The Season: a Satire. By Alfred Austin. (Hardwicke.)—A little satire is a dangerous thing for a youthful writer who is apt to forget—in both senses—that he is a young gentleman. We do not deny that many vices of 'The Season' may need lashing with a whip of fire, and that it is very tempting to see them stripped almost naked for it. But it requires great art, experience and wisdom to do this rightly. No youth can wield the lash. He cannot unite the delicacy of touch with the strength of arm. We do not deny that this author's intention was honest; it may be only the fault of boyish blood that he has done far more harm than good. Nor do we deny that his satire contains powerful lines, and here and there hints of poetry; as where he calls a Beauty the "wandering sunshine of a country side"; but the spirit of the thing is essentially coarse. We find the author disgusts us with himself rather than with the sins he describes. Also, when he smites Vice on the cheek, he does

it in a way that must call the red up in the face of Virtue. This is the fatality of a youthful satirist, who is on the most flattering terms with himself as he stands smirkingly before the mirror of consciousness, and traces his likeness to Byron. We are not inclined to be severe with this young gentleman; but we must warn him that he has not "caught up the whole of life and uttered it."

The Illustrated German Parnassus.—[*Der illustrierte neuhochdeutsche Parnassus*]. By Johannes Minckwitz. (Leipzig, Arnold; London, Nutt.)—A collection of extracts from the works of modern German poets, from 1740 to the present day, arranged in alphabetical order, with short biographical notices prefixed to each division. The specimens are sufficiently numerous; much attention having been bestowed on the living authors, whose productions would scarcely be possessed by the general reader, save in a miscellaneous collection. The illustrations consist of a few woodcut portraits of some of the poets.

The Rights of Hungary.—[*Ungarns gutes Recht*]. By A. Magyar. (Lucerne, Straube; London, Thimm.)—The case of "Hungary versus Austria" is very ably and clearly made out by the anonymous Magyar, in a pamphlet of about eighty pages. Surveying the early history of his country, he shows that the rulers of the Hapsburg dynasty were bound to observe the conditions of the "Golden Bull" of Andrus the Second, the Hungarian Magna Charta, and that in the change from an elective to an hereditary monarchy, there was nothing to imply a discharge from the obligation. The contract broken, the subjects were released from their allegiance, and the revolutionary acts of 1849, which are described with some minuteness, were completely justified.

We have before us, among recent reprints, a lively and humorous volume of Mr. Hannay's *Essays from the Quarterly Review* (Hurst & Blackett),—two capital collections of papers from periodicals in *Pictures in a Mirror*, by W. Moy Thomas (Groombridge), and in *The Ways of Life*, by John Hollingshead (Groombridge),—a volume of "serious levity" in *The English Sportsman in the Western Prairies*, by the Hon. Granville F. Berkeley (Hurst & Blackett),—Lord Brougham's *England and France under the House of Lancaster* (Griffin, Bohn & Co.),—and Mr. Anthony Trollope's excellent and exciting tale, *Franklin's Paragon* (Smith, Elder & Co.).—From the press of Mr. Bentley we have *Rambles beyond Railways*, a charming book of home travel by Wilkie Collins, *The Season Ticket*, and M. Mignet's elaborate *History of Mary Queen of Scots*, of which some years ago we gave a long review. By the side of these works, we must announce the reappearance of *Essays in English Literature*, by T. M'Nicoll, (Pickering),—*Roman Candles*, from "All the Year Round," (Chapman & Hall),—from the "Quarterly Review" Mr. Smiles's *Workmen's Earnings, Strikes and Savings* (Murray). Mr. Bohn has included in his "Scientific Library," Vol. II. of Dr. Ure's *Cotton Manufacture*, to which is added a Supplement by Mr. Simmonds.—We have also on our table *The Foundation of Waltham Abbey*, from the MS. in the British Museum, by W. Stubbs (Parker).—*The Finest Girl in Bloomsbury*, by A. Mayhew (Kent).—*Recollections of a Horse-Dealer*, by F. Taylor (Ward & Lock).—*The Trail Hunter*, by Gustave Aimard (Ward & Lock).—Dr. Faraday's *Lectures on the Chemical History of a Candle*, edited by W. Crookes (Griffin, Bohn & Co.).—the *Amber Witch* (Tinsley).—*Essays addressed to Volunteers* (Smith).—Dr. Wilson on *The Eastern or Turkish Bath* (Churchill).—Vol. I. of Mr. Mayhew's *London Labour and London Poor* (Griffin, Bohn & Co.), which curious and valuable work is once again promised as in progress towards completion.—*Lyra Sacra*, being a Collection of Hymns, Ancient and Modern, compiled and edited by the Rev. B. W. Savile (Longman); and from Messrs. Hogg, a volume of their "Library Edition" of De Quincey's *Works on Self-Education, Style, Rhetoric and Political Economy*. Among recent translations we must name *The Army and Navy Budgets of France and England*, translated from the French of M. Clarigny (Ward), and *On the Question of Languages in the Duck of Schleswig: a Memorandum translated from the German*.

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SONNET.

BY SIR JOHN BOWRING.

How has the mighty power that ruled the earth
For many, many ages lost its way?
And those gigantic chains which owed their birth
To ignorance been snapped and cast away?
'Tis that Philosophy's bright hour is come
Man to emancipate from Papal Rome,
Since Papal Rome has lost her ancient boast
Among the advanced to be advanced the most:
And now a heavy mud-locked wreck is lying,
While thousand busy sails are by her flying
And heralding love, light and liberty:
Destined for every land, o'er every sea,
They speed triumphant and rejoicingly,
Freeing the slave and welcomed by the free.
Rome, April 8th, 1861.

WYCLIFFE'S BIRTHPLACE.

April 15, 1861.

I have recently become possessed of information which enables me to make a much nearer approach than has yet been made towards settling the question concerning the exact birthplace of our Reformer, John Wycliffe. As I am not likely to be printing again on this subject, I shall be obliged if you will allow me to deposit this information in the *Athenæum*.

Our great authority on this point is Leland, who says in one of his works, that "John Wiclif, hereticus, was born at Spreswel, a poor village, a good mile from Richmond." ('Itinerary,' v. 99.) And in another place, when speaking of the parish of Wycliffe, he writes, "Unde Wigclif, hereticus, originem duxit." ('Collectanea,' tom. I., part ii., p. 329.) No one who has written about Wycliffe has been able to discover the place which Leland designates Spreswel. When I made my first inquiries on this subject I was assured by authority in which I thought it became me to confide, that there was not, and that there never had been, any place in Richmondshire named Spreswel. My conjecture at that time,—now more than thirty years since,—was, that possibly there might have been some house or place near Wycliffe which bore the name of Spreswel in the fourteenth century, and that the Reformer might have been born at that spot, though still a Wycliffe, of the family sustaining that name at Wycliffe. ('Life and Opinions of Wycliffe,' I. 233, Ed. 1831.) Dr. Whitaker, in his 'History of Richmondshire,' finding no place named Spreswel near Richmond, happens to find a place named Hipswel in that neighbourhood, and as Hipswel and Spreswel sound somewhat alike, the Doctor imagines that this Hipswel may have been Leland's Spreswel. But to me, this way of getting out of a difficulty was very unsatisfactory.

Not long since, Bligh Peacock, Esq., a gentleman in Sunderland, known to be fond of antiquities, favoured me with a letter stating that there is a spot about three miles below the parish of Wycliffe, called Old Richmond, set down as such in the local maps, and which the traditions of the neighbourhood describe as more ancient than modern Richmond; and that at "a good mile" from this Richmond there was, in the last century, "a poor village," or chapelry, called Spreswel. I applied for further information, and Mr. Peacock sent me the following statement from a friend:—

"Spreswel, or Speswel, stood close to the river Tees, half-a-mile from Wycliffe, and on the same side of the river. There was a chapel there, in which were married William Yarker and Penitent

Johnson; and their son John related the occurrence to me, his grandson, many times. The above couple were the last married there, for the chapel soon after fell down. The ploughshare has since passed over its site, and all is now level."

The signature to this statement is that of "John Chapman," a gentleman of respectable position in Gainsford, a parish adjoining the spot called Old Richmond, and whose ancestors, as the above statement indicates, have been resident in that district through several generations.

Mr. Chapman further states, that Francis Wycliffe, who died at Barnard Castle thirty years ago, and who was the last descendant of the Wycliffes bearing that name, always spoke of the Reformer as being, in the belief of the Wycliffes of Wycliffe, a member of their family, and as born at Spreswel.

So at last we come upon Leland's "Spreswel, a poor village, a good mile from Richmond," and we find this Spreswel still marked by local and family tradition as the birthplace of Wycliffe. Dr. Whitaker's fancy about Hipswel turns out to be, what I always supposed, one of those bits of etymological ingenuity by which antiquaries and historians have been so often led astray; and my old conjecture, which supposed the Reformer to have been of the Wycliffe family at Wycliffe, and still to have been born at some place in the neighbourhood then known by the name of Spreswel, comes to be a conjecture singularly verified by fact. Modern Richmond is ten miles from Wycliffe, Hipswel is still more distant. The extinct Spreswel was not half-a-mile from it.

I am the more disposed to call attention to these facts, inasmuch as the Rev. W. W. Shirley, Tutor of Wadham, in editing a volume of papers relating to Wycliffe, under the direction of the Master of the Rolls, has revived this poor invention about Hipswel, and has been greatly praised for so doing! In this instance, as in some others, his very friendly critics have done little more than show that they know next to nothing of the matter. But this is not the worst. Mr. Shirley seems to have regarded it as fitting, as in good taste, as quite fair and manly, to avail himself of a government publication for depositing criticisms depreciatory of my own labours in this field—criticisms which descend to sneer and sarcasm, and amount to reiterated insult. If this be the temper in which such works are to be edited, it is surely time that something should be done to curb an evil so flagrant.

It is not my intention, however, to enter into any controversy with Mr. Shirley. To those who wish to know how the literature of this case really stands, I should certainly say, read Mr. Shirley's Introduction to the 'Fasciculi Ziniorum'; but I should also say, read the article entitled 'Wycliffe—his Biographers and Critics' in the *British Quarterly Review*, for October, 1858, which may be had as a pamphlet from the publishers of that journal. Let these two productions be carefully compared, and I am quite content to abide the result, as regards any differences between Mr. Shirley and myself. ROBERT VAUGHAN.

FASHIONS IN SPELLING.

Florence, April, 1861.

In the *Athenæum* of April 5, I find that a "precision and pedantry" of spelling is attributed to me, with my "earnest recommendations," which are also called "ingenious." Now there are only two or three spellings of mine different from the present fashion. One of them is *sorran*, so spelt by Milton: and this has now been adopted from my adoption. I would willingly write the particle and preterite *red*, instead of *read*, to avoid confusion. We already write *led* from *lead*. Yet nobody can mistake it for *lead* the metal, or *red* for the colour, altho' the sounds are the same.

Whoever reads Chaucer attentively, which I have done several times, will find many words better spelt in the Canterbury Tales than they are at present. The first corruption of our language was in the reign of Elizabeth, the second in that of the second Charles, the last in our own days. Burke wrote "anotherguess" for "anotherwise" catching the pronunciation of the vulgar. Yet

Burke was highly eloquent and moderately learned, altho' but little conversant with such authors as Hooker and Milton.

We say and write "somehow or other": where is the necessity of "or other"? This is superfluous and ungrammatical. We use such words as *re-write* and *re-read*. Can the stiffest and longest ear, of the most patient, endure such horrible sounds?

I never have employed any word or spelling without good authority or strict analogy; and rarely hath strict analogy been sufficient. Carefully do I eschew all the neologies which are now creeping into the circulating library. I never mix old and new, even of the sound and racy. My bottles are well rinsed before I pour my wine into them.

It is not every word used by Milton himself that I would venture to introduce, unless in an Imaginary Conversation between persons living in his age.

Now, to come down lower. We write and pronounce "messenger"; formerly it was "messenger" much more properly. The vulgar say, in like manner, "saucerer." Of old, "partridge" was "partrich." We, even yet, never say "ostridge." That bird still keeps on its legs amid the shifting sands of the wilderness. We are negligent of analogy. We write equally with a single *l* the verb and noun "rebel." Surely the verb is "rebell." Our fathers wrote "compell." On the contrary, we write with a double *l* both adjective and adverb still. Would a nurse say the child is *crying still*? If we write *until*, why not *til* and *stil*? We write *pick*, the material; why not *pick*, as *rich* and *which*?

Eleven or twelve authors, beginning with Chaucer and ending with Southey, might be consulted advantageously by the industrious, who would trace the variations of our spelling and the corruptions of our language. I began it: but it was hopeless to stem the current. In regard to my own writings I stand under a special jury and await the verdict to be pronounced by Time.

WALTER SAVAGE LANDOR.

FOREIGN CORRESPONDENCE.

Florence, April 4, 1861.

SOME events have recently occurred at Pisa which ought to be known in their true likeness to English readers, were it only for the curious illustration they present of the religious feuds now rife in Italy, as well as their connexion with the priestly rancour exhibited but lately, at Pisa, by Cardinal Corsi, on occasion of Salvagnoli's illness and death, of which I spoke in a former letter.

It appears that about two months since, the Italian Evangelical Congregation of Pisa preferred an earnest request to their brethren at Florence to the effect that regularly-appointed ministers should be sent there to officiate in their place of worship. In consequence of this application two clergymen of this Italian Protestant persuasion, Signor Magrini and Signor Gualtieri, took it by turns to go to Pisa by the early train, every Sunday, and, after performing the service and preaching there, to return to Florence in time to deliver an evening sermon at one of the two temporary chapels, now fully attended by worshippers after the Protestant form. As may easily be supposed, the "black" party looked on with no very charitable feeling at this embodiment of the new liberty of conscience wisely promulgated by the late Minister of Ecclesiastical Affairs; and rumours were afloat more than a fortnight ago of an intended riot and onslaught on the "heretics" as soon as a plausible pretext could be found for it. Some hint of this projected violence was even conveyed to the Prefect of Pisa, and a request made by several members of the congregation, for the taking of measures for their protection, but the Prefect, either doubting the likelihood of the danger, or having, as some assert, a strong tendency to look on the affair from a *Codineque* point of view, gave no heed to the warning.

On Palm Sunday, Signor Gualtieri, on arriving at the Pisan place of worship, as usual, was met by a request from one of the congregation that he would that morning baptize his new-born infant according to the Protestant rite. The news of the

intended ceremony, it seems, had been zealously circulated, and had furnished the very excuse for which the Jesuit party were eagerly waiting.

Scarcely had the congregation assembled in their chapel, than a considerable crowd began to gather outside the house; a crowd of the lowest and most ignorant of the people, evidently primed for mischief, and armed with stones and bludgeons. As soon as the carriage appeared in which were the child, its father, and some other persons, the horses were stopped and unharnessed by the mob, the father dragged out and maltreated, and ultimately compelled to accompany the crowd of fanatics, who, led by his own brother, bore off the infant to the Duomo, and there caused it to be baptized according to the Romish rite, in spite of all expostulation. Not yet content with their triumph, the self-elected deliverers of this luckless little Tuscan Mortara from the pains and penalties of heresy bore him away to the Foundling Hospital, thereby providing for his temporal as well as spiritual welfare, and there left him, rescued, as they supposed, from the pernicious influence of heretical parents.

Meanwhile, the prayers at the Protestant place of worship had come to an end, and Signor Gualtieri was in the middle of his sermon. The congregation was as large a one as the room would contain, and several English were present, among whom was Lord Vernon, who is just now residing at Pisa. Suddenly, a chorus of yells from without and a crash of glass in the windows announced the return of the furious mob, to the no small anxiety of those assembled, who hastily attempted to close the shutters and barricade the doors and windows with benches, not, however, before two or three stragglers had forced an entrance, one of whom struck Signor Gualtieri a violent blow across the shoulders with his bludgeon, and could only be ejected by main force. A few *gendarmes* now came up, and attempted, utterly in vain, to disperse the crowd, which had greatly increased in numbers, and which has been represented (erroneously no doubt) as amounting to between four and five thousand people, while it is asserted, with far greater show of truth, that a messenger was continually passing and repassing, with orders, between the Archbishop's palace, close at hand, and the scene of action, during the whole two hours the attack lasted.

It must have been, to borrow a French phrase, "an ugly quarter of an hour" for the congregation inside, when the stones flew thicker and thicker, and the wooden window-shutters were smashed in, and totally useless for protection. The master of the house at this period of the matter somehow got speech of the chief of the police, and informed him that three English families were among the number of the besieged. The officer promptly offered to send for carriages, and get them off from their dangerous position. But our countrymen and women, to their honour be it spoken, rejected the offer, and declared they would in any case share the fate of the rest of the congregation. Upon this, as the rioters gave no signs of retreating, a pressing message was sent off to the Prefect, who, resolving at last to do his duty, called out a battalion of the National Guard and sent them to the aid of the Protestant *détenus*. The mob, however, strong, I suppose, in their consciousness of powerful protection, utterly refused to disperse, until the commanding officer ordered his men to load and fire, on hearing which threat they slowly broke up and went their way, leaving the Protestants to go to their homes in peace, and Signor Gualtieri to return with what speed he might to Florence, and his evening sermon. The next morning, that gentleman waited on our new Governor, Marchese Sauli, and was assured by his Secretary that his Excellency was deeply grieved by this outbreak of fanatical violence; that religious freedom was now the law of the land throughout Italy, and that an equal measure of protection must and should be extended to all her citizens. He was also told that he might freely continue preaching as before, for that the Government would take fitting measures to ensure order.

There is little doubt that an attempt to get up a reactionary movement in Pisa was masked by this skillfully-devised outbreak of religious disturbance.

The Government, however, seems to have had little fear of any ill consequences from a repetition of the ferment. For when Signor Magrini, the clergyman whose turn it was to preach at Pisa on Easter Sunday, declared that he should only do so with the full approval and consent of the Government, and that in no wise would he suffer his sermon to be made a tool for political purposes in the hands of the reactionaries, he was most cordially reassured, and told that no such scruple need withhold him from this part of his duty. On Easter Sunday, therefore, he preached in the usual place to an overflowing congregation, whose numbers filled not only the room itself but the stairs and the garden before the house. Not a shadow of disturbance took place. The most reverent silence was preserved during the sermon by all except one man, who was instantly pounced upon by the police and placed under arrest for his pains. The Prefect, apparently, at least, with a good grace, has published an address of thanks to the National Guard, for their efficient conduct in dispersing the rioters; the ringleaders of the disturbance have been arrested, nay, several persons belonging to the first families in Pisa are said to be implicated in the charge of having stirred up the tumult. A trial is about to take place, which, it is to be hoped, will open up the secret trains that fired the whole commotion, and some curious revelations may be expected, regarding the intrigues and politico-religious enterprises of the ultra-Jesuit party, which is just now thundering away so lustily from its pulpits against that liberty of conscience which it denounces as the root of all evil!—Whether the poor innocent little victim of priestcraft and statecraft combined was speedily restored to his parents I cannot tell, but the mother's life is said to have been in danger from the agitation and excitement of the scandalous riot of which her infant's baptism was made the pretext.

TH. T.

OUR WEEKLY GOSPEL.

THE Rev. G. Granville, Vicar of Stratford-Avon, has written in answer to our Correspondent "W. H. D.," that he and the local officers, not the picture-cleaner, were responsible for the "restoration" of the bust. "W. H. D." never said otherwise. Though his words were courteous, his meaning was clear:—"I am sure that Mr. Granville, the Vicar, and Mr. Hunt, the Town Clerk, have a very deep reverence for Shakespeare and a very true desire to do him honour. If they have erred, it has been in good faith. But to err is human." All that "W. H. D." asserted with regard to the repainting, Mr. Granville now admits,—even more. "As the work progressed," he says, "these colours presented themselves in patches, and in some places were entirely worn off; it was therefore considered advisable to replace as nearly as possible the colours." This is what we complain of. We must be pardoned for disputing Mr. Granville's right to do as he pleases with the bust in his church. It belongs, not to him, not to his church, not to the town, but to the whole civilized world. As to the "eminent artist" and the gentleman "well known in the literary world," to whose favourable opinions of the "restoration" Mr. Granville refers, we shall know what weight to allow them when we hear their names.

Mr. Gore, of Birmingham, who has been for some time engaged making researches into the movements of liquid metals and electrolytes in the voltaic circuit, has made the following interesting discovery. If a large quantity of electricity be made to pass through a suitable good conducting electrolyte into a small surface of pure mercury, and especially if the mercurial surface be in the form of a narrow strip about one-eighth of an inch wide, strong vibrations occur and symmetrical crispations of singular beauty are produced, accompanied by definite sounds at the mutual surfaces of the liquid metal and electrolyte.

Lord Palmerston has this year distributed the Civil List Pensions in a way to command satisfaction. He has not, indeed, returned to the principle of Sir Robert Peel—that the fund is meant as a reward, not as a charity—but his practice, on his own field, is in the highest degree commendable. We have no lady of title, no music-mistress or danc-

ing-master carrying away half the poor pittance due to learning and genius. Of the 1,200, we are happy to find that 1,050 have gone to those who are in popular belief entitled to the whole. Among these the greater number of recipients are ladies, several of them daughters of distinguished men of letters: a daughter of Robert Southey, 100*l.*; of Leigh Hunt, 75*l.*; of Douglas Jerrold, 50*l.*; of Prof. Bell, 50*l.*; two daughters of Mr. Fourdrinier, 100*l.* Next we have two sisters of Mrs. Jameson, 100*l.*, the widow of Prof. Henfrey, 50*l.*; and the widow of Joseph Haydn, 25*l.* Miss Julia Tilt receives 30*l.*, in consideration of her literary merit. The remaining literary recipients are: the Rev. W. Barnes, 75*l.*; Mr. Dudley Costello, 75*l.*; Mr. S. H. Bradbury, 25*l.*; Mr. J. Close, 50*l.*; Mr. Curtis, 50*l.*; Mr. J. Donaldson, 75*l.*; and Mr. John Burnet, 75*l.* The receivers of the 150*l.* unaccounted for are both widows: Lady Brenton, 100*l.*; and Mrs. Barber, 50*l.*, each a meritorious and proper case.

The Right Hon. W. F. Cowper, Major-Gen. the Hon. Sir E. Cunt, Sir C. L. Eastlake, C. R. Cockrell, Esq., W. Tite, Esq., have opened an account at Drummond's in the name of a subscription for erecting a marble statue of Sir Charles Barry, in the New Palace at Westminster. So far good. But what is the meaning of the words, "there is reason to believe that the requested permission will be granted for the execution of the work under the direction of the Royal Commission of Fine Arts, as soon as the requisite funds are provided"? What has the Royal Commission of the Fine Arts to do with Barry? Why should a memorial to him be executed under its direction? If the public are to find the money, the public may surely be allowed to name their own sculptor.

The Somersetshire magistrate who first brought up in these columns the subject of Locke's relation to Clarke, writes again:—

"Bath, April 10, 1861.

"Your Correspondent who pleasantly related some interesting particulars of Locke and his friend, Mr. Clarke, of Chipley, observes, erroneously, that it was at Chipley Locke wrote his great work 'On the Understanding,' and dedicated it to Mr. Clarke. It was the work 'On Education.' A year or two before his death, Locke addressed the following letter to Mr. Clarke, which, I believe, has never been published:—

"Oates, 30 Nov. 1702.

"Dear Sir,—There will be, I doubt not, holidays of some kind or other for you at Christmas, and then what should hinder you to take a little air! A few days spent here then, I think, would do you no harm, and I am sure would oblige more than one here. Do not blame me if I desire to be happy once more in your company. I have been little better than out of the world these last twelve months by a deafness that in great measure shuts me out of conversation. I thank God my hearing is now restored again, and it is in your power to make me yet more sensible of that blessing. It would be folly in me to count upon another Christmas,—come, then, and let me enjoy you this. My Lady Masham—who gives you her service—joins with me in this request, and says that in this uncertain world she knows nothing so desirable as the conversation of friends. And therefore she, nor I, are not to be blamed if we take care to secure yours early, that nothing may fall between to rob us of our hopes.—Dear Sir, your most affectionate, humble servant,

J. LOCKE.

'To Edward Clarke, Esq., Member of Parliament, at Mrs. Herman's, over against Little Turnstile, in Holbourn, London.'

—The above is at your service. R. A. K."

The Guards' Memorial in Waterloo Place has now been sufficiently long before us to admit of a decided opinion. No development of any public undertaking was ever so tedious, or as we now feel ourselves called upon to admit, so disappointing. Great expectations were naturally excited in the first instance by the bulky and pretending style of the stonework. Something massive, indeed, in the bronze might naturally be looked for when such time was taken for settlement of its pedestal. The first instalment of the sculpture was the best. The three figures of the Guards are excellent. They are

noble and well contrasted. Each man is worthy of the British army. They alone, with the spoils grouped around a more modest base, should have formed the monument. The second step was the attachment of certain trophies to a stone wall in such a manner as to suggest paucity, or rather poverty, for as they now stand, strangers might imagine that there had at one time been more of them. Lastly, when the crowning feature is expected, and that which from position is to give significance to the whole, appears a small inanimate figure clad in cumbersome drapery, with a neck and side curls that, from the northern approach, look simply ridiculous, holding two wreaths in each hand, which she appears sorely puzzled to appropriate equally to three persons. These minor points, however, signify little in consideration of the scale adopted for the figure of Honour compared with those of the Guards. Should Honour and Glory be so small to them?

The last of the Taxes on Knowledge is to vanish with the present year, should Mr. Gladstone's Budget be accepted by the country. The precise terms of the resolutions which will be proposed in Committee of Ways and Means by the Chancellor of the Exchequer on Monday next we may put on record:—

"*Excise—Paper Duty.*—That on and after the 1st day of October, 1861, the duties of Excise now payable upon or in respect of paper of any denomination, and button-board, mill-board, paste-board, and scale-board made in the United Kingdom, and also all allowances and drawbacks of or in respect of any such duties, shall cease, and shall be no longer charged, levied, allowed, or paid respectively.

"*Customs—Paper Duties.*—That the duties of Customs chargeable on the articles undermentioned imported into Great Britain and Ireland shall cease and determine on and after the 1st of October, 1861—viz., paper, as denominated in the tariff, mill-board, paste-board, books, as denominated in the tariff; prints and drawings, as denominated in the tariff."

—The success of this agitation for a repeal of the Taxes on Knowledge will be a great encouragement for men to labour in all good and practicable reforms.

Bibliographers will learn with satisfaction that a new work upon the 'Life and Labours of William Caxton' is upon the eve of publication. Its author, Mr. William Blades, has been sedulously engaged for many years in investigating every source from which it may be possible to derive authentic information respecting our first English printer; and the result is an accumulation of facts respecting Caxton and his contemporaries, which have entirely escaped the notice of Dibdin and other gleaners in the field of English Bibliography. With respect to the much-controverted point as to where and from whom Caxton learned his art, Mr. Blades thinks it clear that it was from Colard Mansion, at Bruges. This may pass; but he professes also to prove that Colard Mansion was the printer of all those works hitherto attributed to Caxton, prior to his settlement as a printer at Westminster. Let the writer look to it that his evidence be strong upon this head, for men do not like their ancient beliefs to be lightly tampered with. Another feature of the work is, that it will contain all Caxton's Prologues and Epilogues as attached by him to his Translations. Many of our readers must recollect how quaint and humorous these for the most part are, and will therefore be glad to see them collected together in this way; at the same time it will surprise them, perhaps, to learn that "several Prologues hitherto attributed to Caxton are found to be Translations from the French, adapted to his English readers." The work will contain also a bibliographical and literary account of all the pieces printed by or ascribed to the Press of Caxton, including many not mentioned by Dibdin and other bibliographers. This will be followed by a list of more than 450 "Caxtons" at present existing in both public and private libraries in Great Britain, France, Germany, Sweden and America, almost all of which have been personally examined by the writer in the course of his labours.

It really seems probable that before long the mysterious sources of the Nile will yield up their secret. From Paris we learn that M. Lejean has started from Khartoum, to ascend that river, and Colonel Arnaud, who has been engaged on some hydraulic works in Egypt, has declared his intention of undertaking another expedition up the Nile.

On the recommendation of M. Otto Struve, the Emperor of Russia has given directions that a permanent Observatory shall be erected on Mount Ararat, near Tiflis. The works have been commenced. The establishment will be under the direction of M. Obolomikowski.

The Stockholm book-market has not for years past been so plentifully furnished as since the beginning of 1861. A number of minor poets have come out with first collections of poems, some of which deserve more than an ephemeral attention. But the principal interest of the public is concentrated on the second series of 'Fänrik Ståls Sägner,' by Runeberg. Of this work several editions were sold immediately, those printed in Finland and Denmark. Another poet of note, also a Finlander, Topelius, has written his poems, which were well received, in the Swedish language. Of novels, one by Madame Schwartz, 'The Daughter of the Nobleman,' seems to have enjoyed the greatest popularity. Another little book, a Swedish Murray, 'The Illustrated Stockholm,' deserves to be mentioned; it is cleverly done, by G. Scheutz.

The following letter by Alexander von Humboldt, which we find in German papers, "as having been forwarded by a friendly hand, and as not having been published before," is interesting on account of its subject, and as a good specimen of the liberal spirit which was Humboldt's true nature, spite of "riband, star, and a' that." It is of the year 1853, when reaction in Prussia was in full bloom, and refers to a thaler-subscription, moved by Humboldt, for the benefit of the Tieck-stiftung:—

"Berlin, December 2, 1853.

"It is the more a pleasure for me, most honoured Sir, that you have favoured me with your contribution for the witty, liberal and noble-minded Tieck, as it affords me an opportunity to offer you the expression of my sincerest esteem. I have tried for once to introduce in Germany the equal thaler-subscription, so that the poorer, who generally is the warmer hearted, may not have to stand back shamefacedly in comparison with the titled and money aristocracy. Devoted from my earliest youth to liberal institutions, advocating openly in all my works their necessity, not only on account of their material usefulness, but for their own indisputable rights, I have faithfully followed in this the principles of Wilhelm v. Humboldt, whom you also honour with your esteem. For eighty-four years, sitting on the shore, I see the stream sometimes wildly heaving, sometimes in marshy laziness, or even roll its waters in retrogradation. 'Les principes survivent, mais moi, je ne suis pas un prince,' said my friend, Benjamin Constant.

"A. v. HUMBOLDT."

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY from Ten till Five.—Admission, 1*l.*; Catalogue, 6*d.* GEORGE NICOL, Secretary.

THE NEW SOCIETY OF PAINTERS in WATER COLOURS WILL OPEN their TWENTY-SEVENTH ANNUAL EXHIBITION on MONDAY NEXT, the 2nd April. Gallery, 25, Pall Mall West.—Admission, 1*l.*; Catalogue, 6*d.* Season Tickets, 5*l.* JAMES FAHEY, Sec.

THE PURSUIT OF PLEASURE.—This grand and solemn Picture, by J. Noel Paton, R.S.A., containing upwards of Thirty Figures, is NOW ON VIEW at the GERMAN GALLERY, 108, New Bond Street, from Ten to Five.—Admission, One Shilling.

HOLMAN HUNT'S GREAT PICTURE.—THE EXHIBITION of Holman Hunt's celebrated Picture of 'THE FINDING of the SAVIOUR in the TEMPLE,' begun in Jerusalem in 1854, and completed in 1860, is NOW OPEN to the Public at the GERMAN GALLERY, 108, New Bond Street, from Twelve to Six.—Admission, One Shilling.

JERUSALEM.—GRAND PICTURES.—1. IN HER GRAND DEUR, A.D. 33, with the Triumphant Entry of Christ into the Holy City. 2. IN HER FALL, as now viewed from the Mount of Olives. The great Works, containing upwards of 200 special points of interest, and 800 Figures, ON VIEW daily, from Ten till Five, at the Gallery, 5, Waterloo Place, Pall Mall.—Admission to view, Sixpence each person.

ILLUMINATING ART-UNION OF LONDON.—NOW OPEN daily, from Ten to Six.—THE THIRD EXHIBITION OF MISCELLANEOUS AND MODERN ILLUMINATIONS, at the New Gallery, Gothic House, 25, Mortimer Street, Cavendish Square (a few doors from Regent Street).—Admission, One Shilling; Members Free; Season Tickets, 2s. 6d. The original Prize Illuminations of 1860 will remain on View for a short time.

MR. and MRS. GERMAN REED, with MR. JOHN PARRY, WILL GIVE THEIR ENTIRE NEW and ORIGINAL ENTERTAINMENT, every Evening (except Saturday) at Eight o'clock, Thursday and Saturday at Three o'clock, at the ROYAL GALLERY of ILLUSTRATION, 14, Regent Street.—Unreserved Seats, 1s. 2s.; Stalls, 2s.; Stall Chairs, 5s.; secured in advance at the Gallery, and at Messrs. Cramer, Beale & Co.'s, 50, Regent Street.

POLYTECHNIC INSTITUTION (Limited).—THE GREAT SUCCESS which has attended the NEW ENTERTAINMENTS at this Institution has induced the Managing Director to make ARRANGEMENTS for CONTINUING the popular and amusing subjects with which Mr. FREDERICK CHATTERTON and Mr. GEORGE BUCKLAND have delighted crowded audiences during Easter.—THE INSPIRING SWEEP of Mr. FREDERICK CHATTERTON on his POWERFUL HARP, and the FACETIOUS HUMOUR of Mr. GEORGE BUCKLAND, form a contrast that few musical entertainments of this description can equal.—DISMISSING VIEWS and other Exhibitions as usual.—Open Morning and Evening. Admission One Shilling; Children Half-price. JOHN S. FLENE, Managing Director, 300, Regent Street.

SCIENCE

SOCIETIES.

ROYAL.—April 11.—Gen. Sabine, Treas. and V.P., in the chair.—The following papers were read:—'On the Motion of a Plate of Metal on an Inclined Plane when dilated and contracted; and upon the Descent of Glaciers,' by the Rev. H. Moseley.—'On the Production of Vibrations and Musical Sounds by Electrolysis,' by G. Gore, Esq.

ASTRONOMICAL.—March 8.—Dr. Lee, President, in the chair.—The Rev. F. Howlett, E. Wheeler, Esq., Capt. H. C. Johnstone, the Rev. M. A. Smelt, and A. Yeates, Esq., were elected Fellows.—'Note on Prof. Wolf's latest Results on Solar Spots,' by Joseph Baxendell, Esq.—'On the Persistence during three Days of two light Patches on a Solar Spot,' by W. R. Birt, Esq.—'On the Apparent Rotation of a Solar Spot,' by W. R. Birt, Esq.—'An Auxiliary Table for the Easy Calculation of Log. sin. and Log. tan. of Small Arcs,' by S. M. Drach, Esq.—'From a Letter from Prof. Hansen to the Astronomer Royal, dated Gotha, 1861, Feb. 2.—'Results of Observations of the Solar Eclipse of 1860, July 18, made at the Royal Observatory, Greenwich, for determination of the Errors of the Tabular Elements of the Eclipse,' by G. B. Airy, Esq.—'Suggestions of a new Astronomical Instrument, for which the name "Orbit-Sweeper" is proposed,' by G. B. Airy, Esq.—'Theory of the Regulation of a Clock by Galvanic Currents acting on the Pendulum,' by G. B. Airy, Esq.—'Results of the Observations of Small Planets made with the Transit-Circle; and Eclipses, Occultations, and Transits of Jupiter's Satellites; observed at the Royal Observatory, Greenwich, during the Months of January and February, 1861,' communicated by the Astronomer Royal.—'On a Method for determining Longitude without Clock,' by M. Radau.

GEOLOGICAL.—April 10.—Sir R. I. Murchison, V.P., in the chair.—J. Hector, M.D., was elected a Fellow.—The following communications were read:—'On the Geology of the Country between Lake Superior and the Pacific Ocean (between 48° and 55° parallels of latitude), explored by the Government Exploring Expedition under the command of Capt. J. Palliser (1857-60),' by J. Hector, M.D.—'On Elevations and Depressions of the Earth in North America,' by Dr. A. Gesner.

SOCIETY OF ANTIQUARIES.—April 11.—J. Bruce, Esq., V.P., in the chair.—The Report of the Auditors was read.—R. T. Pritchett, Esq. was elected a Fellow.—J. Irving, Esq. exhibited a curious Anglo-Roman ladder made by means of holes cut in a solid oak plank. It was found in an iron mine in the Forest of Dean 300 feet below the surface. Mr. Irving also exhibited two bronze implements found in Kilcol Wood, near Newent, Gloucestershire.—W. Belcher, Esq. exhibited a licence of alienation of lands in the manor of Bulmershe, by Sir John Blagrave to John Blacknoll.—J. B. Shepherd, Esq. communicated some account of the discovery and identification of the Reculver columns.—Mr. Akerman communicated

some additional notes on his discoveries at Long Whittenham.—J. Butterworth, Esq. exhibited two portraits; one of them purported to be of John Hales, the founder of Coventry Grammar School, and was stated to be by Holbein, in the year 1554; the other was of Sir Thomas Guy, the founder of Guy's Hospital, and was painted by Vanderbank.—B. B. Woodward, Esq., Queen's Librarian, exhibited, by permission of H.R.H. the Prince Consort, a drawing of St. Peter's Chair, by Carlo Fontana. On this exhibition, Arthur Ashpitel, Esq. read some remarks, in which he traced, at length, the history of the various theories concerning this chair, and alleged representations of it which have at different times been given to the world. There seems little doubt that a new era has been created in the history of this very curious subject by the courtesy of His Royal Highness in thus laying before the Society one of the many treasures of the Royal Collection.

ROYAL SOCIETY OF LITERATURE.—April 10.—Sir J. Boileau, Bart., V.P., in the chair.—Mr. Vaux read a paper communicated by E. Falkener, Esq., 'On the Hypethral Openings of Greek Temples,' in which Mr. Falkener reviewed the various opinions that had been held on this subject, and specially noticed the new theory started by Mr. Fergusson, that these ancient buildings must have had windows in their roofs somewhat after the manner of a Gothic clerestory.

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 10.—Anniversary Meeting.—J. Copland, M.D., V.P., in the chair.—Capt. W. E. Amial and J. Savory, Esq., Auditors, delivered in the Balance Sheet of, and Report upon, the accounts and condition of the Association, by which it appeared that, during the past year, there had been received 514l. 18s. 1d., and payments made to the amount of 376l. 18s. 6d., leaving a balance in favour of the Association of 137l. 19s. 7d., which, added to the balance of the previous audit of 97l. 2s. 1d., increased the amount to 235l. 1s. 8d. This sum included various contributions paid in aid of the 'Collectanea Archaeologica,' the first part of which is just issued, and the accounts for which are not yet rendered.—During the year, sixty new Associates had been elected, nineteen withdrawn, and the Society had lost ten Members.—A ballot was taken for officers and Council for the ensuing year, and the following returned as elected:—President, B. Botfield, M.P.; Vice-Presidents, J. Copland, M.D., G. Godwin, N. Gould, J. Heywood, G. V. Irving, J. Lee, L.L.D., T. J. Pettigrew, and Sir J. G. Wilkinson; Treasurer, T. J. Pettigrew; Secretaries, J. R. Planché (Rouge Croix) and H. S. Cuming; Secretary for Foreign Correspondence, W. Beattie, M.D.; Paleographer, W. H. Black; Curator and Librarian, G. R. Wright; Draftsman, H. C. Pidgeon; Council, G. Ade, J. Alger, W. H. Bayley, J. Evans, J. O. Halliwell, G. M. Hills, T. W. King, E. Leven, W. C. Marshall, J. W. Previtte, Rev. J. Ridgway, E. Roberts, S. R. Solly, R. Temple, A. Thompson, A. Woods, and T. Wright; Auditors, C. Brent and J. Sullivan.

STATISTICAL.—April 16.—Col. Sykes, M.P., V.P., in the chair.—Messrs. J. Flint and J. Mesent were elected Fellows.—Mr. W. L. Sargent read a paper 'On the Fallacy of Mr. Warburton's Argument in favour of an Indiscriminating Income-Tax.' The object of this paper was to expose the fallacy of a celebrated argument put forward by the late Mr. Warburton, which, though it has been scientifically refuted by Dr. Farr and others, has nevertheless made converts of many persons, and has been recently reiterated in a periodical of high reputation. Mr. Warburton's argument was intended to meet the objection, that the Income-tax is unfairly levied when it taxes at the same rate the holder of a short annuity and the landholder or the fundholder, whose incomes are permanent. To this Mr. Warburton replied that we have only to make the Income-tax permanent, and the unfairness ceases; for then the short annuitant, whose income will cease at the end of five or ten years, will only pay during five or ten years, while the landlord or the fundholder will

pay for an indefinitely long period. In order to show more conveniently the unsoundness of this argument, Mr. Sargent cited a case, by way of illustration. He supposed two persons to have become possessed, at the same time, the one of an annuity of 2,000l. for ten years; the other, of funded property yielding him 800l. a-year in perpetuity. Now, if the short annuitant is moderately prudent, he will not spend the whole of his income while it lasts, and accept beggary when it ceases, but will save sufficient out of his annuity to yield him a permanent income at the end of the ten years. To effect this he spends, say, 800l. a-year, and saves the remaining 1,200l., which, with compound interest at 5 per cent., will amount at the end of the ten years to about 16,000l., a capital barely sufficient to yield him a permanent income of 800l. The two persons, therefore, one with his short annuity of 2,000l., and the other with his permanent income of 800l., are in about the same position, and ought, according to the dictum of Adam Smith, to pay the same income-tax. Nor does Mr. Warburton deny this proposition; on the contrary, he goes further, and claims to point out how this may be done. He says, make the Income-tax permanent and uniform, then the short annuitant will pay on his 2,000l. during ten years only, while the fundholder will pay on his 800l. for an indefinite period. It was Mr. Sargent's object to expose the fallacy of this argument. Supposing the income-tax to have been made permanent at 9d. in the pound, what would be the relative position of the two persons above mentioned at the end of the first year? The fundholder would have received 800l., have paid 30l. for income-tax, and have spent the remaining 770l.; the short annuitant would have received 2,000l., have paid 75l. for income-tax, and in order that he might save the necessary 1,200l., would have limited himself to spending 725l. At the very outset, therefore, he would have had 45l. less to spend than the fundholder. But how would he dispose of the unexpended 1,200l.? It is reasonable to suppose that he would invest it in any security yielding the necessary 5 per cent. interest. What, then, would be the position of the two persons at the end of the second year? The fundholder would have again received 800l., paid 30l., and spent 770l.; the short annuitant would also have received 2,000l. as before, have paid 75l. for income-tax, and have spent 725l. But this is not all. The 1,200l. which he had invested in the former year, would, in this year, have yielded him 60l. interest, and upon this, also, he would have had to pay income-tax amounting to 2l. 5s. It will be seen, therefore, that not only has the short annuitant to pay income-tax upon his 2,000l., but also upon the interest yielded by a portion of that 2,000l., i.e., upon interest and capital too. Further, it appears, that with much less money to spend, he pays treble the income-tax that is paid by the fundholder, and this inequality goes on increasing until, in the tenth year of his annuity, it amounts to a considerable sum. But the greatest hardship to the short annuitant is yet to come. Mr. Warburton has promised him that when his annuity ceases the calls upon him for income-tax will cease also. But is this really the case? On the contrary, he will find that having saved up his 16,000l., he will have to pay upon the interest it yields just the same as before. After having during ten years paid three times as much for income-tax as his friend the fundholder, the only relief he receives at the end of that period is the somewhat questionable one of paying for the future at the same rate as the possessor of land or consols! No doubt his former grievance of paying on both capital and interest has now come to an end. He no longer pays on the 2,000l.; he pays only on the interest of his savings. But the promise was, that at the end of ten years he should pay nothing, and that promise is completely falsified. But it may be said, suppose the short annuitant does not choose to save, but spends the whole of his 2,000l. a-year, in that case Mr. Warburton's argument is correct. To this Mr. Sargent replies, that, in that case, at the end of the ten years he will be destitute, and adds, that by spending his principal he will certainly avoid all future income-tax. Indeed, it is obvious

that all income-tax whatever may be avoided by the simple contrivance of wasting the whole of one's property. Mr. Sargent then calls attention to another circumstance connected with this question. It has been proposed that all incomes should be valued by competent actuaries, and in that case the short annuity of 2,000*l.* would not pay more than the permanent investment of 800*l.* Mr. Sargent admits the fairness of this principle, but doubts its practicability. Suppose an income-tax of 9*d.* in the pound is imposed in the seventh year of the above-mentioned annuity, at what value ought it to be estimated? Such an annuity might be looked at in two ways: first, as an annuity for ten years, of which three are unexpired; secondly, as an annuity for three years. If it be taken according to the first of these estimates, the annuity will be valued as about equal to a permanent one of 800*l.*; if according to the latter estimate, it will be valued as equal to a permanent income of 260*l.* Mr. Sargent was of opinion that the latter is the true value, because as the income-tax only professes to deal with incomes as they stand at the time of assessment, any previous valuation which might have been made could not be taken into account; so that, in order to apply the principle equitably, it would be necessary to have a fresh valuation for each year. In conclusion, Mr. Sargent observed, that he was fully aware of the serious objection which might be made to his argument, namely, that it might be true of the specific income and rate of interest which he had assumed, while other incomes and other rates of interest might yield a different result. But to this he replied, that if he had been engaged in a mathematical treatise he would have put letters instead of figures, and although he had used a particular illustration, he did not think that this at all affected his general results. He fully believed that his fictitious case does really represent a large number of incomes assessed under Schedule D., including not only annuitants, but those much larger classes of traders and professional men whose incomes are frequently precarious and short-lived.

ETHNOLOGICAL.—April 18. —J. Crawford, Esq., President, in the chair.—The following gentlemen were elected Fellows:—Messrs. J. W. Fleming, E. O. Smith, T. Bateman, J. Rome, T. Wells, W. E. Stanbridge, E. Atkinson, M. J. Anketell, R. W. Haynes, L. Burke, the Rev. J. Hay and the Rev. J. Cave-Browne.—A paper communicated by Dr. Hector was read by Mr. W. S. W. Vaux, 'On the Tribes met with during the Expedition for the Exploration of the Rocky Mountains, commanded by Capt. Palliser.'

ROYAL INSTITUTION.—Feb. 8.—Sir R. I. Murchison, V.P., in the chair.—'On the Nature of the Earliest Stages of the Development of Animals,' by Prof. T. H. Huxley.

March 8.—The Rev. J. Barlow, V.P., in the chair.—'On some Phenomena attending Combustion in Rarefied Air,' by E. Frankland, Esq.

SYRO-EGYPTIAN.—S. Sharpe, Esq., in the chair.—Mr. Marsden read a continuation paper from Mr. Sharpe's list of the Kings of Egypt, extending from Cambyses, 525 B.C., to the Roman Emperor Commodus, who reigned over that country to the time of his death, A.D. 193, occupying altogether a period of 718 years. After taking a rapid glance at the events which occurred during the above period, Mr. Marsden endeavoured to show that authors were not yet quite agreed with regard to hieroglyphical research; and on quoting several remarkable instances which he considered applicable, he concluded by expressing an earnest desire that the learned Members of the Society might be induced to make some attempt at a reconciliation of these apparent discrepancies towards the advancement of Egyptology.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Architects, 8.
— Geographical, 8.—'Latest Researches of Dr. Livingstone's "Zulu" Memoir on Batoka People,' by his Secretary, Mr. Livingstone.
Tues. Antiquaries, 8.—Anniversary.
— Engineers, 8.—'National Defences,' Mr. Bidder.
— Statistical, 7.—(Special Meeting), 'serf Emancipation,' M. Von Buschen; at 8, 'Income-Tax.'
— Zoological, 8.—'New Woodpecker,' Mr. Gould; 'Reptiles, Cambodia,' M. Moutet.
— Royal Institution, 8.—'Fishes,' Prof. Owen.

- Wed.** Society of Arts, 8.—'Coloured Statues, &c.' Mr. Bell.
— Geological, 8.—'Cyrena humilis at Kelsey Hill,' Mr. Prestwich; 'Great East or Simon Fault, Shropshire Coal-field,' Mr. Scott.
— Archaeological Association, 8.
Thurs. Numismatic, 7.
— Philological, 7.
— Royal, 8.—'Distribution of Aqueous Vapour in Upper Parts of Atmosphere,' Col. Strachey; 'Synthesis of Succinic and Pyroteriac Acid,' Mr. Simpson.
Fri. Royal Institution, 8.—'Electricity,' Prof. Tyndall.
— Royal Institution, 8.—'National Museum of Natural History,' Prof. Owen.
Sat. Royal Institution, 8.—'Language,' Prof. Max Müller.

FINE ARTS

ARUNDEL SOCIETY.

THE publications of the Arundel Society for the current year lie before us: these correspond to the subscription for 1860, and consist of a chromolithograph executed by Messrs. Storch & Kramer, under the direction of Prof. L. Gruner, from a water-colour drawing by Signor Mariani, after the fresco by Domenico Ghirlandajo in the Church of S. Maria Trinità, at Florence; also a 'Mémorial of Ghirlandajo,' by Mr. A. H. Layard, M.P.; a chromolithograph of the heads of a bishop and a priest from the above-named fresco, produced by the same persons throughout as the larger one of the whole picture; two wood-engravings, by Messrs. Dalziel, from drawings, by Mr. W. Oliver Williams, of the 'Ascension' and the 'Descent of the Holy Spirit,' concluding the series from the frescoes by Giotto in the Arena Chapel, Padua; also the third and concluding part of the 'Notice of Giotto and his Works in Padua,' explanatory of the wood-engravings published from the seventh to the twelfth year (1855—1860) inclusive, by Mr. J. Ruskin. Considering that the first-named example is an elaborate reproduction in colour of one of the most perfect pictures in the world, the reader will see that the Society produces the most valuable guinea's worth to be had in the way of Art publication; the size of the chromolithograph being 27 by 21 inches, without the white mounting forming the margin. The heads in the second picture are rather more than three-quarters the size of life.

An examination of Mr. Layard's 'Mémorial' will best introduce us to the subject of the most important work. It is needless to enter into the common facts of the life of the artist, but we may spare a few words for what the writer appears to have added to them, either of entirely new ones or by placing those already known in a novel light. He sets clear, or nearly so, the chaotic chronology with which Vasari, "as usual," has confused his 'Life of Ghirlandajo.' It may be said in general justification or apology for the "good Giorgio," as he was best pleased to be styled, that his delightful work is very much throughout of the nature of gossip—hence much of its charm; but it must be owned that, in this case, he was to blame. Mr. Layard certainly does not go too far in stating that the fresco of 'The Calling of Peter and Andrew,' in the Sistine Chapel, "is not inferior in some of the highest qualities of Art to any that adorn the side walls of that celebrated chapel." Truly, he says, the painter was a worthy exponent of the age in which he lived, which we think on the verge of the best and purest time of Art—a period when the earnest and truthful study of selected nature was at its prime, and the master's thoughts were yet untainted by the growing luxury of the age or over-study of antique conventionalities. It was the chastely-pure early day in its fresh vigour. Amongst Domenico's earliest works were some frescoes in the Chapel of the Vespucci family, Church of the Ognissanti, Florence, in one of which was a portrait of Amerigo Vespucci, "who sailed to the Indies," says Vasari. This picture was whitewashed in 1616, adds Bottari. Returning from a stay in Rome, Ghirlandajo set to work on the decoration of the Sassetti Chapel, in the Church of S. Maria Trinità, Florence, with the events of the life of St. Francis of Assisi,—the series of which the chromolithograph before us forms part,—the whole of which "was executed with wonderful ability, and with the utmost grace, tenderness and love." These are six in number, of which that before us is the best preserved and most excellent. Of this, we quote Vasari's characteristic description:—"In the last of the series here described he

represents the Saint dead, with his monks mourning round him. One of them kisses the hands of the departed, and the expression in his case could not possibly be rendered more perfectly by the art of the painter. There is also a Bishop, in his episcopal vestments, and with spectacles on his nose; he is chanting the prayers for the dead, and the fact that we do not hear him alone demonstrates to us that he is not alive, but merely painted." The head of this bishop, and that of an attendant priest who bears a vessel of holy water, form the subject of the smaller of the two chromolithographs issued by the Society. "Manni considers," says the Florentine Editor of Vasari, "Ghirlandajo to have been one of the first, if not the very first, who ventured to paint a figure wearing spectacles." The body of the Saint, in the grey habit of his order, lies upon a black, gold-embroidered bier; four monks kneel round him, two embracing his hands and one his feet; the fourth weeps with the simplest expression of common human grief that was ever painted, looking close at the face of his dead chief. A citizen, in the dress of the painter's time, stands bending over from the far side of the bier; opens the dress of the deceased and places his hand on the miraculous wound in his side. The bishop and two priests stand at the head of the bier; spectators amazed at the signs of the stigmata (the miraculous reception of which by the Saint forms the subject of one of the other frescoes in this series) call the attention of a monk to them. At the feet of the deceased are three acolytes; various citizens are grouped about. One of these is a portrait of the painter himself, standing behind the bishop and wearing a red head-dress.

The manner in which the artist has grouped his figures in this picture is admirable; to our minds it is a great improvement on that from which it probably originated,—a certain traditional system of arrangement, the earliest example of which Mr. Layard gives in a woodcut from a fresco by Giotto in the Bardi Chapel, Sta. Croce, Florence. We cannot agree with him that, "not only the general composition, but even the choice and arrangement of the figures" therein, are nearly the same as in Ghirlandajo's picture. He adds, "almost the only change Ghirlandajo has made is the transfer from one side of the bier to the other of the citizen who exposes the miraculous wound of the Saint, and the omission of one of the kneeling friars." The difference between the two works is all that which exists between the production of a youth and a highly educated man; the "getting together" of the figures and their proper massing is an effort of the art far beyond Giotto's time.

Last year, in noticing the publications of the Arundel Society, we protested against certain marks of unfaithful rendering and gross carelessness in making a distinction between the transcript of the whole picture, which was the subject of the larger chromolithograph, and the head of one of the figures therein, which supplied a minor publication. It is with sincere regret that we observe this year a still more flagrant instance of tampering with the original,—an action which, to say the least, we did not expect from so precise a body. The smaller chromolithograph does not represent the accidental shadow cast upon the face of the bishop by the rims of his spectacles, and one or two minor, but to a professional eye palpable, differences between the two renderings, in large and small size, of the same head. We select that which is patent to the eyesight of anybody, and beg to ask why this liberty has been taken with the work of Ghirlandajo; in the original will be found, we take it upon ourselves to say, not only the shadow of the rims of the spectacles, but the shadow of the glasses themselves contained in those rims. In the large head, where there is ample room, these are omitted,—so that, not only is the accurate and nature-loving master dishonoured by the neglect of his own common-sense painting, but, as may readily be conceived, the aspect of the face is completely altered, and the spectacles made into an unmeaning set of dark lines drawn over the poor Bishop's nose. Mr. Layard may consider this matter to relate to one of those "vulgar and ignoble details" he is severe upon, but the master he lauds so justly did not think

so. It is with much pain we write thus; believing the objects of the association to be admirable, it is our duty to remind them that a rigid carrying out of them is demanded by the public. It will be observed, that we take the works entirely without reference to the originals, and judge the Committee by their own acts alone.

FINE-ART GOSSIP.—A private view of the New Society of Painters in Water Colours will be held to-day (Saturday). The public opening will take place on Monday.

The picture of 'The Finding of Our Saviour in the Temple' has been sold by Mr. Gambart to an eminent collector, reserving free use of the same as long as may be desirable. It is ultimately, we understand, to be presented to a public institution. Some fine drawings and the picture 'Claudio and Isabella' will be added to the above-named work at the German Gallery next week.

The final *Conversazione* of the season was held on Wednesday last at Hampstead. The number of persons present was unusually great. Drawings were exhibited, the work of J. M. W. Turner, Müller, Prout, Copley Fielding, Dewint, D. Cox, Calcott and Wilkie, also of Messrs. J. F. Lewis, Cattmole, A. Solomon, Stanfield, Troyon, W. Hunt, Harding, &c.

We understand that the authorities at South Kensington have purchased from the Soltykoff Collection, for 800*l.*, a very admirable and valuable specimen of mediæval metal-work, almost unequalled of its kind, being the famous altar-candelstick known to have once belonged to Gloucester Cathedral, but the period of the removal of which is unknown. Some interesting but not important articles have been also acquired at the Uzielli sale.

Mr. Behne's statue of General Havelock has been placed in Trafalgar Square. On the whole, we must regard this as an extremely undesirable addition to our public memorials. The hero is standing, one hand upon the hilt of his sword, which it presses; the thumb of the other, the right hand, is thrust through the sword-belt. The whole design is taken, as it seems to us, from the statuette of Garibaldi which for a year past has been seen in all our shop-windows.

Two new pictures have been added to the National Gallery, namely, the *Fra Angelico*, recently purchased by Sir C. Eastlake. This contains five compartments crowded with small and beautifully-painted figures. In the central division is Christ bearing the banner of the Resurrection, surrounded by a choir of young angels with regals, trumpets, drums, tambourines, dulcimers, flutes, violins, &c., others singing. In the next compartment, on either hand, are the kings, prophets, martyrs, saints, and heroes of the Church, male and female, each with the proper attributes and symbols. The two exterior compartments contain the 'Beati,' male and female. This is a remarkable and beautiful work, showing the sweet, but very limited, system of the great artist's colour, and is delicious for the purity and grace of many of the faces and figures. It cost 3,500*l.*, being well worth the money. The other addition consists of a tempera picture of the 'Entombment of Christ,' by R. Van der Weyden, remarkable only for its coarse materialism of character and execution, sheer realism of the most common and vulgar order. It is interesting chiefly in a chronological point of view.

The alterations in the National Gallery are now so far complete that we may give an account of them. Without interfering with the exterior of the building, the interior,—or, more properly speaking, the centre position thereof,—has been utilized; and the public will be grateful to Mr. Pennington for the change he has effected, and the magnificent new saloon which has been added for the reception of the national pictures. Entering under the portico through a side entrance, corresponding to that by which visitors enter the Royal Academy premises, we find ourselves in a vestibule, from which ascends a flight of steps quite handsome enough to please most folks; these land us upon the level of the old galleries, not in the

centre of the building, but rather in the space hitherto occupied by the left-hand small room as we entered; the space of the former landing or vestibule and the opposite room (in which were the Hogarths at one time, and, of late, the chief Early Italian pictures) have been thrown together, so as to form one room of considerable size, to be tenanted by fifteenth-century pictures, most of which are now hung. This room has three doors,—one by which we entered, one on the right in its corner, and one on the left; the former will admit us to the new room, which is devoted to sixteenth-century pictures, including the Titians, Raphaels, &c. It is really a handsome apartment, having a lofty vaulted roof, with a skylight following the curve of the crown,—not a lantern, as in the old rooms, which admits the sunlight and glare, to the ruin of many of the best works. It is 75 feet long, 30 feet wide, 21 feet to the cornice, and 11 feet 6 inches to the crown of the vault. The ornamented pannels below, on either side, are perforated for ventilation. The whole of the ceiling is coloured with a delicate rosy tint of cream colour, drab, and grey. The walls have a rich, deep, crimson-brown paper; and, to avoid the damp of plaster, they have been boarded throughout. The three rooms at the end are unchanged. The pictures are nearly all re-hung. The mere power of being able to get together, as far as practicable, the great epochs of Art as demonstrated in the works of each century, is a notable advantage. The re-arrangement seems to us excellent. The Titians are better seen, especially the 'Bacchus and Ariadne.' The Royal Academy is to be entered by a similar passage; the flight of stairs giving access in this case to the once-styled "Miniature Room." To get access to the new Sculpture Room we descend a few steps from the level of the entrance vestibule, and go behind—a little awkwardly—the premises of the National Gallery; this brings us to the new room by a few more steps. The room is divided into three spaces, a large one in the centre, lighted from the side by a lofty window. The name "Sculpture Cavern" is not likely to be employed for this room as of old.

Messrs. Tallis publish the first number of an illustrated series, styled, 'Examples of London and Provincial Street Architecture of the Victorian Age,' referring to the present time, we presume, from the contents being certain showy lithographs of recent buildings in London. Those who have not noticed the shop No. 26, South Audley Street, should do so, for it is worthy of attention as an example of novelty and, in some respects, beauty of design adapted to all the requirements of London Street architecture:—the windows are at once broad in treatment, handsome and varied; the shop itself is far from the dungeon-like cavern usually designed for the sale of goods. There is much merit in the constructive display made in the frontage. The new publication contains a lithograph of this building and a descriptive article. With this goes a glance at the recent architectural changes which have taken place in London, discriminatingly written, although apparently rather too freely complimenting the productions of our junior architects, which cannot always be styled improvements, we take it. Then follows a paper 'On Monuments and Sculpture in the Streets of London,' containing an amazingly timid criticism of that "free and spirited expression of a general idea," Baron Marochetti's 'Richard the First,' with a suggestion we should be glad to see carried out, of placing Mr. Foley's 'Lord Hardinge' in juxtaposition to it. It is proposed to represent the progress of street architecture by this series: an excellent idea, if the projectors will consent to supply better illustrations than the present,—some of which are painful to an educated eye and not one of them useful to an architect.

MUSIC AND THE DRAMA

MUSICAL UNION. St. James's Hall.—TUESDAY, at Half-past Three, April 23.—Quintet, D minor, Mozart; Trio, E flat, Op. 70, Beethoven; Quintet, B flat, Op. 87, Mendelssohn. Solo, Violoncello and Piano-forte. Artists, Vieuxtemps, Piatti, Halle, &c.—Single admissions, Half-a-Guinea each, to be had of Cramer & Co., Chappell & Co., Oliver, and Ashdown & Perry, 18, Hanover Square, at the Institute. J. ELLA, Director.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—The Performance of Beethoven's GRAND SERVICE in D will be repeated on FRIDAY NEXT, April 20.—Principal Vocalists, Madame Rudersdorf, Madame Salomon, Dolby, Mr. Sims Reeves, and Mr. Lewis Thomas.—The Violin Obligato to the Benediction will be played by Mr. Sain-ton.—Tickets, 2*s.*, 5*s.*, and Stalls, 10*s.* 6*d.* each, at the Society's Office, No. 6, in Exeter Hall.

THE DINNER OF THE BENEVOLENT FUND OF THE SOCIETY will take place at St. James's Hall on WEDNESDAY NEXT, the 24th inst., Sir Joseph Paxton, M.P., in the Chair.—Tickets, 2*s.* each, may be had at the Society's Office, No. 6, in Exeter Hall.

MR. WALTER MACFARREN'S THREE CONCERTS OF SOLO AND CONCERTED PIANO-FORTE MUSIC. Hanover Square Rooms.—Programme of FIRST TUESDAY EVENING, April 23, (illustrated by Mr. G. A. Macfarren), Duett, Piano and Violin; Spohr; Variations and Finales alla Fuga, Beethoven; Trio in F, Mozart; Duo in D, Piano and Violoncello, Mendelssohn; Andante and Scherzo (Piano Duett), and Mazurka and Saltarella (Solo), Walter Macfarren.—Artists: Mr. H. B. Rogers, Signor Piatti, Miss Lindley, and Mr. Walter Macfarren, Miss Palmer and Mr. Francesco Berger.—Subscription to the series, 1*l.* 1*s.*; Single Tickets, 10*s.* 6*d.*, of the principal Musicians, and of Mr. Walter Macfarren, 55, Albert Street, Regent's Park, N.W.

M. SAINTON begs to announce that his FIRST SOIRÉE MUSICALE will take place at his Residence, 5, Upper Wimpole Street, on WEDNESDAY, April 24, to commence at Half-past Eight o'clock.—Programme: Quartet in E minor (Op. 48), Spohr; Aria, 'The Song of the Quail,' Beethoven; Sonata in D minor, F. Schumann, first time; Quartet in G major (No. 9, Op. 59), Beethoven; Solo, Piano-forte, 5, Halle; Song, 'Name the glad Day,' Dusek; Solo, Violin (Un Souvenir), M. Sainton.—Excusants: M. Charles Halle, Salomon, Dolby, Webb, and Paque; Accompanist, Mr. W. G. Cuning. Vocalists, Miss Banks. Tickets to be had of the principal Musicians, and of M. Sainton, at his Residence.—Subscription for the series, 1*l.* 1*s.*; Single Tickets, 10*s.* 6*d.* and Half; Single Tickets, Half-a-Guinea each.

ST. JAMES'S HALL.—Mr. HENRY LESLIE'S Choir.—THURSDAY, April 25.—Mr. Charles Halle and Herr Strauss, will perform Beethoven's Kreutzer Sonata, Meyerbeer's *Faust* Overture, and Mendelssohn's 'Hear my Prayer,' and will be included in the Programme.—Stalls, 5*s.*; Balcony, 2*s.*; Gallery, 1*s.*

SWISS FEMALE SINGERS.—SCHWEIZER SANGER-GESELLSCHAFT.—Fourth Week, and decided success.—St. James's Hall, Piccadilly.—These pleasing and attractive Performances WILL BE REPEATED every Evening at Eight, and every Afternoon at Three, for a short period only. Books of the Words.—Stalls, 5*s.*; Area, 2*s.*; Gallery, 1*s.* Tickets may be secured at Mr. J. J. St. James's, 25, Old Bond Street, and at the Ticket-Office, St. James's Hall, 25, Piccadilly.

SACRED HARMONIC SOCIETY.—The 'Solemn Mass' of Beethoven has now a chance of becoming known to a certain point in England no less than on the Continent. Beyond a certain point, we venture to assert, it never can be known; because that which the composer heard with his mind's ear when occupied over his colossal task can never be realized. Unless human voices of new powers and qualities be born in women and men, it is impossible that portions of it can ever be sung without that struggle for correctness which precludes freedom of tone or reality of expression. It is not merely that the intervals are of the most harassing difficulty,—that combinations are frequent merely to be mastered by a certainty of musical skill which nothing can shake. These obstacles may be overcome by labour,—though it may be questioned whether the accumulation of them be not a sign of weakness rather than of strength—but the human voice has its limits, especially when it is used in masses. Disrespect of these conditions results in certain loss of power. There are highest and lowest notes to be got hold of by trained solo singers, the effect of which, supposing them unisonally produced by a chorus of exceptional persons (a Utopian idea), would be disastrous rather than pleasing. Were twenty flagellots and as many opheleides placed at the extremities of an orchestral score, an impression of oddity rather than of extended means must be received. It is too much the fancy of the day to try such experiments; but when the feat is done, to what does it amount?

So severely has Music suffered from the aberrations of its greatest instrumental genius having been taken for types and discoveries,—so thoughtlessly has enthusiasm been abused under pretext of unquestioning reverence,—that, often as the above truths have been set forth, they must be presented anew so often as returns any possibility of confounding sane poetry with the utterances of a poetical mind in a state of confusion or delirium. The grandiose passages of this 'Solemn Mass,' of the Choral Symphony, of the Posthumous Quartetts, cannot excite us into forgiving, neither deafen us into forgetting, the meaner ones with which they are connected. The very faculties which enable us to admire without stint or drawback the minor Symphony, the *z* flat Piano-forte Concerto, the Prisoners' Chorus in 'Fidelio,' compel the reprobation of many portions of the later works of Beethoven. In this 'Solemn Mass' the 'Kyrie' and the opening of the 'Gloria' require no lanterns

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nor signposts, neither does the graceful, though overstrained, beauty of the 'Benedictus';—but no touch of guide nor finger of lecturer will ever show clearness in the two ambitious fugues wrought with a perverse crudity, nor reason in such missing effects as exist in the second *coda* to the 'Gloria,'—in the fragmentary and obscure setting of a large portion of the 'Credo,'—in the apportionment of the 'Sanctus' and 'Pleni' to solo voices,—in the treatment of the 'Agnus,' irrationally broken, it may be, with falsely-conceived dramatic intentions.—If these blemishes in a gigantic work (let whose hand will have made them) are to pass for beauties, those passages in it the grandeur of which cannot be exceeded may come to be rated as commonplace, superficial and trivial,—even as all the clearly-reasoned and regularly-composed music of the Titans of the art has lately been rated by the pigmies, who fancy they can dethrone such men as Handel, Haydn, Mozart, and Mendelssohn, by making pinholes in the pedestals of their statues.

On every ground, we hold that it has been wisely done in this revival to alter a few of the passages impossible to be sung in tune by any mortal chorus; such alteration affording the alternative betwixt presenting well or shelving a work full of interest. But even after this has been effected, the confused pages can never be made to sound clear;—because they are written confusedly. Neither at that strange meeting, the Bonn Festival, where the assembled singers had been hammering away at the music for some three-quarters of a year, nor the other evening at Exeter Hall, was the result satisfactory. Few things more firm and musician-like occur to us than the manner in which our *soprani* in the 'Credo' fugue treated the passages of three tied groups of four quavers each (*♩ tempo*). When these come to be answered by the other voices, in proportion as the figure is worked out must an impression of hesitation be produced, and a loss of power result. The voices must smother, the parts strangle, each other; and this was the case on both occasions.—The solo singers were Madame Rudersdorff (who appeared in this tremendous music to her great advantage), Madame Sainton-Dolby, Mr. Sims Reeves (who was like a tower of strength), and Mr. Lewis Thomas, who, though correct, was timid; his duties, perhaps, being the most difficult ones in the quartett. To sum up, the Mass was most creditably "pulled through," and, in certain portions, with a sublimity of effect which was thoroughly felt by the large audience assembled.—It is to be repeated, we observe, on Friday next.

CONCERTS OF THE WEEK.—Monday's *Philharmonic* meeting was sufficiently reviewed by its programme.—The *Popular Concert* treated the public once more to Mendelssohn's 'Ottett,' and to Spohr's Double Quartett in E minor.—It may be questioned whether Miss Alice Mangold, who gave her first Concert in London on Wednesday last, has not begun her public appearances too soon; and this, without the slightest disfavour being intended in the remark, but the reverse,—from the peculiarity of her talent, which is one of great delicacy. Should it not be forced, she ought to become one of the most delightful artists on her instrument. Her touch is gentle and agreeable; such execution as she attempted was thoroughly wrought out; her intelligence is obvious; and she possesses a quality which is rarer than the world believes—exceeding grace and propriety in the union of time with accent. This, we have often thought—recollecting its partial existence in many of the most correct and scientific players—must be instinctive rather than to be acquired. Miss Mangold's playing of the elegant, though somewhat languid music by her master, Herr Henselt, leaves little to be desired, and amounts to a speciality,—so sparingly are Herr Henselt's compositions known in England.

On the production of 'Abraham' at Norwich, last autumn, we did our best [*Athen.* No. 1718] to offer some character of so carefully made and important a work by one of the best musicians left living in Europe. There is, then, no need for us anew to urge its great claims on the attention of all who love what is solid and real in serious art,

—none to expend space in pointing out the line which separates it from one of those original creations of genius which marks an epoch. The music on Wednesday struck us all the more from its contrast, in every point of art, with the last choral work which we had followed in Exeter Hall. A page by Shelley and a page by Addison (both poetry) are not more dissimilar than the 'Solemn Mass' from the new Oratorio. Neither could be wholly enjoyed without reserve, for which reason there is no need to reiterate. In Herr Molique's Oratorio, the nervous construction, the good vocal writing, the clear and masterly instrumentation, gain by a second hearing; but then, too, the case of resemblance, which there is no escaping from admitting, is also more distinctly made out. The Oratorio was most favourably received by a large audience, convened on behalf of the Middlesex Hospital. There were several *encores*. It was very well performed by a good band and chorus, with three of the same singers as at Norwich—Messrs. Sims Reeves, Santley, and Wilbye Cooper. The other three were Mesdames Sherrington and Dolby, and Mr. Wallworth, who took the small part originally filled out in such masterly fashion by Signor Belletti. 'Abraham,' to conclude, is a work too thoroughly meritorious, and containing too many points of interest, not to be welcome, when heard from time to time. The second part, however, would bear re-consideration and curtailment.

On Wednesday evening, too, a concert by the Vocal Association was given.

ROYAL ITALIAN OPERA.—'La Favorita.'—Signor Tiberini, as new comer, naturally takes precedence of other artists in our notice of this year's splendid revival of Donizetti's best serious opera.—Our impression of his value is most favourable. An artist could hardly be brought to a more severe ordeal than the tenor in Covent Garden Theatre who has to replace Signor Mario in one of his most favourite parts. For right or for wrong, our English amateurs are a most constant people. The combination of qualities in the departed *Fernando* makes up a charm which will hold his public to the very last instant of his stage life. Signor Tiberini in no respect of natural attraction is qualified to replace Signor Mario.—His voice is not of the first class; not equal to other natural voices which of late have come from Italy, which have bawled their half-hour in an untaught way, have then lost every good quality, and shortly after departed. There has been enough and to spare of robust, or rather boisterous, tenors; and Signor Tiberini's voice has been carefully trained. It is neither very strong, nor very extensive in compass; but he is capable of producing his tones with force, with delicacy, and with flexibility;—he commands an upper range of *falsetto* notes, which partake more of the old *Rubini* quality than any that we have heard of late. He affects, however, too much what is too long drawn; but that is the universal vice of modern Italy. If a shout or a sigh on a given note could be made to last a quarter of an hour, then would lady, or lover, or "uncle cruel and bold," be exalted "to the seventh heaven" of popular rapture. Expression is now too much there a matter of noise or of persistence. In the terribly simple romance of the fourth act—so largely built on the notes of the scale—Signor Tiberini surpasses Signor Giuglini in pathos;—"holding less hard" on a few favourite sounds, and showing himself delicate and tasteful in the changes ventured. It was rapturously *encored* on the first evening. The final duet is a mistake. If there ever was duet requiring to be sung in time and in full voice it is that one; because feverish energy and death are in it. There is no time to wait; the composer allotted it a delirious phrase and a sweeping rhythm, which rank among the strokes of real genius. This was thoroughly comprehended by Madame Grisi and Signor Mario,—by no one else in England so well.

As to acting, Signor Tiberini has a manly, open countenance, which can speak to the purpose. His passion in the scene with the King, when he finds that he has been tricked into marriage with the mistress, was indignant, and full of real emotion. Good, also, was his acting in the final scene of the

impressive fourth act,—and this in spite of some difficulties.

These are created by Signor Tiberini's partner in the drama, who gains on us in no respect—nor can be accepted as either a great singer or actress, if any standard of Art is to be resorted to. There is, we admit, earnestness in Mdle. Caillag; she does her best with heterogeneous materials,—having an awkward voice, which has never been subjugated;—capable of putting out passionate force in certain moments on certain notes, never wholly sure as to intonation. Defects like these, however, have in other cases been forgiven. A voice cannot be inherited, nor bought; and the German school of singing is bad, proceeding in a wrong direction and on false principles; but where there is real dramatic conception—as in the case of Madame Schroeder-Devrient—guttural sounds can be forgotten and screams pardoned. Mdle. Caillag can force a note for a solitary effect, and thereby get applause;—but she is too pre-occupied with herself to be often *en scène* (as the French say). Her attitudes are few; her arrangements are calculated to bewilder, not assist, all who have to support her, or to whom she has "to play up." In the 'Anathema' finale she takes her own separate way, and sings to the stalls, in place of expressing the terror of a superstitious woman crushed beneath an interdict.—In the last scene, her limping entrance, as the weary and dying pilgrim, exaggerated and ungraceful, is in no respect sustained by any after and increasing feebleness. What a difference (to illustrate) from the entire treatment of Madame Ristori's death act in 'Pia dei Tolomei'! In the one case we have the uncouthness of fatigue, forgotten after a few moments; in the other, the shadow of the tomb, deepening and growing wilder as the victim under its spell is convulsed with a new flickering of hope,—with reconciliation arriving too late! Those who have heard the 'E tardi' of the great Italian genius will hardly acquiesce in the simulations of this Hungarian lady, busily though she betakes herself to die in a moving manner.

As *King*, M. Faure surpasses, as a singer, his more famous countryman, M. Barolhet, for whom the part was written. He would seem to have been studying for the style which Italian music, as distinguished from French, demands,—and successfully. Nothing can be more gracefully royal than his bearing, mean as is the attitude in the story allotted to him.—The opera and the artists were received with due favour. All that could be done to heighten the stage-effects has been thought of. The last act displays one of the most impressively mournful pictures ever exhibited in any theatre.

ADELPHI.—The 'Census' forms the basis of a pleasant farce which was produced on Monday. It has been written by Mr. W. Brough and Mr. A. Halliday, and cleverly gets over the difficulties that usually beset such occasional pieces. Every one thinks that in the pet subject of the day there is a good joke, or something that would make a good joke, yet cannot tell in what it consists. The playwright that follows the general instinct has to penetrate below the surface to find the block of marble that contains the statue, but in nine cases out of ten fails either to extricate the image or to discover the substance in which it is concealed. Invention having been so often at fault in such ventures, Messrs. Brough and Halliday may be congratulated on having supplied the story and the plot requisite to bring out the just supposed to have lain hidden in the 'Census' just completed. Their method of doing it is to produce *Mr. Pater Familias* on the stage in the person of Mr. J. L. Toole, who with much pomp and circumstance on Monday morning proceeds to the important duty of filling up the official form. We should have mentioned that our *Pater Familias* is a bachelor, and therefore the members of his household, having too much their own way, are somewhat troublesome, and oppose difficulties to an extraordinary requisition. *Mrs. Purkeyites*, the housekeeper, has decided objections to disclosing her real age; and *Jenny Mobcap*, the servant, not having slept a wink all Sunday night, insists on the impossibility of saying where she slept. These parts are made funny

enough by Mrs. Chatterley and Miss Kate Kelly. From the gardener *Taturs* (Mr. Romer), who is simply stupid, it is exceedingly difficult to extort anything. Of course, there is a love affair involved in the case, and this produces its own peculiar perplexity. *Miss Rose Magenta* has a lover, who has been hidden all night in a cupboard, and Pater is dismayed at the shame and the difficulty of recording the fact in the paper. *Albert Pumps* (Mr. W. H. Eburne) honourably comes forward to repair the mischief he has caused; and, assisting in filling up the form, inserts his own name with the addition of nephew, and thus obtains the hand of Miss Rose, who is Pater's niece. A whimsical difficulty still remains,—a bit of pardonable extravagance, considering the merely incidental nature of the little drama,—the cabman, who had driven Albert, being drunk, was still on the premises, and therefore must be included in the Census. His badge is numbered 2,967, which Pater, mistaking for his age, regards with curious and puzzled suspicion. Mr. Toole gives life to these mere whimsies of eccentric fancy, and so far exerts his skill as to invest them with probability—no easy task where the whole affair is a caricature. Aided by his humour and judgment, the farce proved successful.

ST. JAMES'S.—A new piece, greatly extravagant in character, has been produced here under the title of 'The Pasha of Pimlico.' As the title implies, the humour consists in the contrast of Eastern and Western manners, by the introduction of Turkish costumes and customs into an English domicile. This is brought about by supposing an English tobaccoist—*Brown* by name—to have visited Constantinople for the purposes of his trade, and there to have purchased a Georgian slave from a bazaar. Pretending to take her to Algiers, he brings her to Pimlico, converts his lodging into a harem, and a former shopman of his into its guardian. Here he plays the Mussulman to the life, and condemns to decapitation every person who excites his jealousy. But the hoax cannot remain long undiscovered; besides, the supposed Circassian turns out to be an English adventuress, and pairs off ultimately with an old lover, the waiter at a coffee-shop, and Brown renews his acquaintance with a young lady whom he had deserted for his Eastern flame. This piece of humour and romance has been Anglicized by Mr. J. M. Morton, who has probably resorted to some French original for the notion. The Turkish ferocity affected by Brown was carried out in great force by Mr. Charles Young.

MUSICAL AND DRAMATIC GOSSIP.—This day week Mr. Smith announced, that in consequence of the attraction of 'The Amber Witch' at Drury Lane having increased, the opera was to be played every evening till further notice, Wednesday last excepted.

Madame Alboni is in England, singing on a concert tour.—Signor Beletti has arrived.

Madame Ortolani-Tiberini is advertised to appear in 'I Puritani' this evening at the Royal Italian Opera.—'Guillaume Tell' is advertised for Thursday next.—It is said that Madame Grisi and Signor Mario are willing to return to that theatre, Mr. Smith's speculation having failed them.

Mr. Benedict's 'Undine' will be performed at Liverpool on the 21st of next month. This *Cantata* has now established itself in English favour.

Among other new comers to London, who are trying to 'play their way' by the aid of the pianoforte, is Herr Blumner, from Berlin.

Two new operas have just appeared at Paris. 'Le royal cravate,' at the Opéra Comique, a two-act piece, by M. Le Duc de Massa; and 'La Statue,' in three acts, at the Théâtre Lyrique. With regard to the music of the last, by M. Royer, expectation had been raised, but the critic in the *Gazette Musicale* describes it as dry and noisy; such melody as it contains being insufficiently developed.—A new three-act opera, by M. Grisar, has been received at the Opéra Comique.—Donizetti's 'Polito' has been performed at the Italian theatre, with Madame Penco and Signor Pancani in the principal characters.

A portion of the *Cantata*, 'Faust,' by M. Berlioz, which contains some of his best and least good music,—was performed the other day at a *Conseratoire* Concert in Paris. 'The Dance of Sylphs' produced, we are assured, "a great sensation." It is a pity that one so clear-sighted to the defects of others, so eminent in orchestral effect as M. Berlioz, who has shown in his one opera, 'Benvenuto,' and in this *Cantata* also fresh melodic ideas, should not be able, by some simplifying and disentangling process, to present himself before the world in the simple attitude and clear aspect of a man aspiring to range among the great men of Music. Referring to remarks offered elsewhere, he may be pointed out as one example among many of those whom indiscriminating faith in Beethoven's crudities no less than his sublimities, has bewildered.—There has been a talk of reviving 'Der Freischütz' with his recitatives, at the Grand Opéra,—recitatives, than which nothing less like vocal recitation is to be found in 'Tannhäuser,'—hard to learn, and, by this very fact, proved to be more hard to deliver. But Herr Niemann, who was to have been the *Max*, appears to have cast in his lot with Herr Wagner; and on the withdrawal of that strange opera has thrown up his engagement. The entire story of this movement is sad and singular; belonging to our time, it may be, but if so, proving our time to be one of decay and dislocation. The signs of hope and of coming life in production are very few. How should they be many, when we see, for the temptation of our buyers of music, advertised an English edition of this very opera by Herr Wagner as under—"Tannhäuser" has been performed in every theatre in Germany, and has just been produced in Paris with unprecedented success?"

Letters and journals from Paris are unanimous in confirming the account of Madame Ristori's remarkable success in French drama at the Odéon. This, indeed, must be great, if it can seduce our neighbours (far stricter purists in the matter of diction than ourselves) into forgiveness of her Italian accent. By way of exhibiting her tragic power (the play being an art-play), M. Legouvé has had recourse to a device analogous to that employed in 'Adrienne Lecouvreur,' and has introduced a scene from 'Jeanne d'Arc,' and another from 'Romeo et Juliette.'—It has been said that ere long Madame Ristori may be found seated on the throne of Mlle. Rachel at the Théâtre Français. Should she transmute herself into a French actress, her great days of popularity are to come in this country, where a general unreadiness in apprehending the language spoken by her prevented many from appreciating her transcendent power and versatility as they deserved to be appreciated.

One of the largest theatres in Europe has just been destroyed by fire, the Lyceum at Barcelona.—The new Théâtre Lyrique in Paris, on the Place du Châtelet, is rapidly approaching completion.

Mr. Henry F. Chorley is preparing for publication a work, the subject of which is Foreign Opera in England during the last thirty years.

A pamphlet—in busy times like these hardly worth the space which a review must occupy,—on Haydn in London in 1791 and 1792, by Herr von Karajan, may be still recommended to those who love the memory of that cheerful man and admirable composer, and who care for half-an-hour's German musical reading.

MISCELLANEA

Music in Shrewsbury.—We are requested by the Curate of St. Chad's, Shrewsbury, to print a comment on the paragraph referring to the report of a late trial, which appeared in the *Athenæum*,—the comment to this effect:—"That the Clergy of the Church have no sympathy whatever with Romeward tendencies, musical or otherwise. The question at issue with the organist was simply, whether he should be allowed to play whatever he pleased (his own compositions included) or standard Church music known to the congregation, [the italics are ours]. In the book of Chants given him the Gregorians were marked out as *not to be played*. * * It was not Handel's Occasional Overture that was

objected to, but the way in which that fine piece was played; and though the letter complained of stated what was untrue in fact, it was not altogether untrue in spirit, for the performance to which it referred might easily have been taken for a Dance tune."—The above, in the main musical point, confirms rather than corrects the evidence given on the trial. It is hard for an organist to submit his notions of tunes to be played, and time in which they should be played, to those who, by published complaint, prove themselves unable to distinguish 'Drops of Brandy' from Handel's 'Occasional Overture.' Would the Curate suit the theology of his sermons to an organist who confounded *Nebuchadnezzar* and *Nicholas Nickleby*, because the passage was read fast or slow, according to the "knowledge of the congregation?"

The Brain of a Gorilla.—So much has lately said about the brain of a Gorilla that one might fancy some persons suppose the brain to be the mysterious principle of life, instead of a mere organ, a material piece of the wonderful machinery by which the spirit of a man executes his will. Dumb animals have also their analogues—their homologous—systems effecting their wills for mental or instinctive objects; but does this approximate to that totally distinct principle which in man not only affects the present, but extends indefinitely through the past as well as to the future, which gives the communication of abstract thought, the power of language, and the higher aspirations of humanity? Homologous structure of material animal bodies evidences uniformity of design utterly at variance with the chaotic chances of fortuitous "natural selection." It would be amusing, were it not injurious, to watch silently the mental contortions, as shown in writing, of those who will not admit a power which they cannot weigh, measure, or define.

SENEX.

April 6, 1861.

Character of Chatham.—In answer to the inquiry of "A Retired Barrister" in the *Athenæum* of this day, I send you the following:—"It was about this time that Mr. Grattan (who, with Flood, was engaged in political and literary warfare with the Government of Lord Townshend) wrote his celebrated character of Chatham, a production by many attributed to Burke. Mr. Henry Grattan gives the following anecdote on the subject, related by him for the first time. When the character of Chatham was read to the friendly coterie by its author, Sir Hercules Langrishe observed that they should not let that go.—'But how shall we introduce it?' said Flood. Langrishe, whose mind was ever playful, arranged it rather drolly.—'I'll settle it thus: We'll put it in a note, as if from Dr. Robertson; he is going to publish a new edition of his 'America'—that is Chatham's subject; so we shall say we have been favoured with this character of the champion of the colonies.' They did so, and Robertson's volumes have often been searched for it—of course, in vain. It is a grand production, of which any one might be proud. Having with difficulty discovered it since the last edition of this work, I willingly save the reader a perhaps fruitless search after it by its insertion here.—'Character of Lord Chatham.' 'The Secretary stood alone, &c.'—Curran and his Contemporaries, by Charles Phillips, 4th edition, pp. 155-56.—Lord Townshend succeeded, in the Lord Lieutenantcy of Ireland, the Earl of Bristol, who resigned that office in July, 1767. 'Lord Townshend waits upon the King to-day [October 8, 1767], and then sets off in the afternoon for Ireland.'—'Grenville Correspondence,' iv. 173. He was succeeded in the office of L.L. by the Earl of Harcourt, on November 30, 1772. This is a clue as to the time the "character" was first published.

J. WARRIN DOBBIN.

TO CORRESPONDENTS.—T. J. P.—J. L.—W. C. T.—W. B. H.—L. L. D.—E. G.—E. W.—W. J. F. N.—J. T. P.—F. W. K. H.—J. X. H.—A. J.—P. W.—The Publishers.—An Irish Barrister.—J. P. D.—D. L.—J. W.—C. C. C.—received.

* "No two styles can possibly differ more than Robertson's and Grattan's; yet, strange to say, Horace Walpole was deceived by this stratagem. He attributed the character of Chatham to Robertson in his recently-published letters, addressed to Lady Osborn."

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THE TILERY.
THE HEGELIAN.
THE SPRINGS.
A POOR BOY.

THE GALLEY SLAVE.
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OF WHOM I SPEAK.
THE AUTHORITY ON WHICH I REST.
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PERSONAL IDENTITY.
THE ETERNITY OF LOVE.
THE RESURRECTION OF THE BODY.
THE WHOLE CREATION SIGETH.
THE COMING OF CHRIST.
NEW HEAVENS AND NEW EARTH.

From MACMILLAN'S MAGAZINE.

THE 'Near Horizons' went forth last year anonymously, not from any special Protestant bookshop, but from that of the great popular publishers of Paris, the Michel Lévy's. Its value was soon pointed out by the *Revue des Deux-Mondes*, and ere this third edition have appeared. Freshness is the great charm of the book. You feel that you are dealing with one who has looked at nature, who has looked at religion, at first hand. So welcome are the pictures of nature, that it seems at first almost impossible they should have been written by any other than that sovereign queen of French landscape painters in words, George Sand. And yet soon—apart from indications of fact or of doctrine which individual knowledge may suggest as decisive against the supposition—the very character of the style declares it impossible. George Sand's style is that of her favourite scenes of central France, with their fat plains or stretches of common, never undulating into more than hill and dale, with streams swift or sluggish, pebbly or clayey, but all unconscious of torrent or waterfall: so that she must have been for Auvergne to find that "Black Town" which she was lately depicting to us; it is Rastefaleque or Mozarilike in its perfection, vehement without roughness, lofty without reaching to the sublime. Madame de Gasparin's style, on the contrary, is essentially a mountain style, hasty often and abrupt, now rushing like a torrent, now towering like a rock. Mountains, too, are a leading subject for her pen, with their ravines and their pine-trees,—those Jura Mountains, which already, if we mistake not, have proved the main source of inspiration for Calame the landscape painter, but of which Madame de Gasparin may be called the first poet.

Of Madame de Gasparin's powers of word-painting, take the following example:—
"It is not yet the time for beautiful fungi,—these strange creations which sow the wood with their warm tints when October has stripped the glades flowerless. They are queer characters, full of mystery. Some are honest, some vicious. I don't speak of the deadly ones, I mean the face, the bearing of them. Some delicate, milk-white, planted all in a ring, as if to mark the spot where the fairies danced last night. The others solitary, blackish, livid, traitor-like, ruminating some crime apart. These purple, doubled with orange, spreading forth the magnificence of their mantle in the midst of a crowd of grey buttons that hold themselves at a distance,—a posha in his hair with a silver ostrich, smooth as silk, with a dome of satin above, and spotless ribbing beneath. Some are iridescent, some pale golden. How came they? how go they? What sun, when autumn mists grow heavy on the soil, what sun empurpled them, what painted them with sulphur, what gave them the rainbow reflections of mother-of-pearl? Why does the cow that crops the latest plants, that twists off the leaves touched with the frost; why does the sheep wandering under the bare oak-trees leave them untouched? I know not."

The first sketch, 'Lisette's Dream,' the main charm of which lies, however, in its descriptions, is directed against what the writer calls, "a Paradise which frightens one." Lisette, an old peasant-woman, has dreamed of Paradise—a house of gold, bright as the sun of mid-day, wherein she saw a fair old lady, severe and yet sweet of mien, who sat and knitted in perfect bliss, but forbade her the door. She is frightened; and a vision of Paradise oppresses her. The writer comforts her with the remembrance of the thief on the cross.

"At this hour, since many a winter, Lisette has entered the house of gold.
"Does she knit, impassive, in beatitude, from age to age, beside the silver-haired matron? I believe her to be alive and active in heaven as upon earth. Care has passed away; happiness beams immutable, supreme life reveals its mysteries to the ardent soul of Lisette."

'The Three Roses' represents three young girls dying before twenty. All three sketches are inimitable in their graceful tenderness. We will not spoil them by attempting to analyze, but will only detach the following paragraph:—

"Little cries answer one another:
"Have you any?—Yes.—A good place?" Silence.
"There is no hunt in which selfishness displays itself better than in the hunt after lilies of the valley. One hold's one's tongue."

To say no would be lying; to say yes would be to lose one's find. One makes haste; if scrupulous, one makes a little murmur which pledges one to nothing; and the treasures once reaped, one creeps farther on, very far on, into some other odorous nest all sown with white bunches."

The 'Tilery' takes its name from the description of an entirely secluded house, inhabited by a family of tile-makers, who take delight, the wife especially, in their loneliness. 'The Hegelian' is a tale of 1849, placing before us in striking contrast, the wild enthusiasm of German revolutionists, and the innocent bloodthirstiness of the reactionists.

"Shot," cried the general, "Shot the chiefs! shot the soldiers! shot the imbeciles who let them alone." As I named to him this one and that, the general, with an expressive gesture, took aim, winked, pulled the trigger, uttered his abrupt "shot," and then laughed a big simpleton laugh."

Amongst the other sketches, we would chiefly point out 'The Poor Boy,'—wonderfully beautiful all through,—which gives the life of a grotesque idiot, maltreated by his father, till in his last illness, the religious sense is kindled in him, and he dies in peace. 'The Pigeon-house,' is not "what you think. There is no other pigeon-house but a poor room, no other pigeons than an old man and his wife." It is the story of the last years of an old Lyonsese upholsterer, a good workman, but a shallow and weak mind, coming to Paris in the hope of finding work, with a wife, his good genius, to whom he is tenderly attached; and after various ups and downs, losing his wife, and going off into semi-imbecility. Though away from her beloved mountains, the writer shows here a delicate truth of observation and firmness of touch which could not be surpassed. 'Marietta,' again, is a charming tale of a hideous, though gentle-souled dwarf, cared for, with the most thoughtful delicacy, by an old shoemaker, her cousin.

Very slight are, for the most part, these sketches, as, indeed, the writer warns us from the first. Their one great quality is, that they are all from Nature, and by one who has eyes to see. They have all of them a singular charm of style.

The 'Heavenly Horizons' is, in its success, even a more remarkable work than its elder born. Again it has been reviewed in the *Deux-Mondes*, and with singular favour; again it has reached a third edition. Yet this deals no longer with Nature's glories,—even as vehicles for higher things,—no longer sketches the sunlights or the shadows of human life. It is occupied all through directly with the highest, gravest subjects,—death, heaven, immortality, resurrection, the new creation. If the writer's style has foregone the field of its charming rusticities, yet, struggling with mighty purposes, it becomes, as it were, even more picturesque than ever in its brave freedom, its bold abruptness. The cardinal idea of the book may be said to be a protest against the "Paradise which frightens one," a Paradise of absorption, or even of rest. That the soul does not sleep, that personal identity subsists after death, that affections are eternal, such are the points on which the writer exhausts her most intricate arguments.

"Who made our affections? God or the devil? Forgive me my precision of terms. Now if God put affections into us Himself; if He judged His work as good; will He judge it as bad of a man, on such a day? He who endowed the earth with attachments so mighty and so sweet, could He disinherit heaven of them? Easily could He have placed us in an atmosphere of uniform and I will say tasteless love, like its all, equal for all, an ocean island and shores. He has not done it. Men have imagined this, not God.
"Men think monotony great. God finds it poor. Just take away from man his preferences. Behold he loves all things and all men with identical feelings; his father no more nor less than the generality of old men; that unknown child quite like his own. Friends he has no more, or rather you, a stranger, the Grand Turk at need, we are his friends, in the same degree, in the same manner. This man is not a man; I see in him arms, legs, I discover no heart. And if really he is alive, if it be not an automaton, I say the loving all he loves nothing but the care little for his general tenderness, and that I would rather be the neighbour's cat than his wife or his son."

"Yet this is how men settle heaven, these are the guests with which they people it.
"Oh, how differently God has made it, how differently He has made man!"

"God has created the family, which man would not have invented, which in the savage state he cannot acknowledge, in the excesses of corrupt civilization he ceases to acknowledge, which most of our philosophies dissolve. God has strongly bound the sheaf, the man to his wife, the father to his child. And when with a word Paul would visit Roman degradation, he writes, 'Men without natural affections.'"

"Yes, there are families up yonder, united by indissoluble links, each loving the other with a love more solid than earth has known. No selfishness narrows it, no unfaithfulness befools it; neither does the ambition of power stifle it, nor the passion of gold dry it up; it renews itself without ceasing in the worship of God, and that worship quenches it not, but makes it shine eternally like itself."

"Yet Jesus has said that in heaven there is no taking nor giving of women in marriage.
"Doubtless. Another condition, other relations. Our earthly marriage has consequences which future life could not admit of. What is transitory ceases, what is immortal subsists. Now Christian love is immortal."

"To convince yourself of this, admit the contrary for an instant. Represent to yourself Abraham, that mighty personality, without Sarah, that other personality, so closely bound to his own. Go a step further; imagine Jacob indifferent to Rachel. He meets her, the gentle beloved, the companion of his pilgrimages, he meets her in this Paradise of uniform tints. No names more, no touching memories, no tenderness. He meets her, and unmoved in eye, unmoved in thought, he glides by her. A soul taken at haphazard inspires him with the like love. The mother of Joseph, the mother of Benjamin, he feels nothing towards her which he does not feel in the same degree for any other inhabitant of heaven. Ah! she whom weeping he laid on the road to Bethlehem, she remains there still. Both are dead. The beings whom in higher regions you call yet Rachel, Jacob, have nothing in common with the hearts which burned here below with a love at once so divine and so human. I recognize them no more."

"Be it so. But with the persistency of the affections you introduce sorrow into Paradise. All whom you love, will they have a place there? Are you sure of finding them there? A father a child."

"I fall at Thy feet, my God! I fall with a cry which is an act of great quality, that Thou wilt save them. Thou wilt fetch them; beneath Thy fervent love all hardening of heart shall melt. If it should be otherwise! . . . My God, have pity on me! I know that thou lovest them; I know that Thou wilt wipe away my tears; I believe with all my heart that Thou wilt not wipe them away whilst narrowing my heart. Thou comfortest by giving; Thou takest naught away of that which is good, that which Thyself hast found very good. And then behold a mystery: Thyself, O God, from the bosom of Thine immutable felicity, Thou seest those that have lost themselves. Yet Thy Love and Thy Charity remain; Thou hast not sacrificed Thy love to Thy felicity. Veiled harmonies these, but of which I hear the far-off echo."

"What Thy omniscience did for Thee, Thy compassions will do for me."

"My love shall not die. Struck all along the road, covered with wounds, not thus shall I enter the kingdom of God; bleeding and maimed. The God before whom despair takes flight will not chase it away by dispersing to the four winds the ashes of my recollections. Indifference shall not cure me of sorrow. My God has other remedies for suffering which has just loved."

"My tenderness will live, Lord, as Thy love, as Thy tenderness, Thy heart, Jesus, risen from the dead, is my warrant for my heart's vitality."

In the earlier pages of her book, Madame de Gasparin says that she only speaks to those whom she terms "the redeemed," those who have felt their guilt and their impotency, and have fallen at God's feet imploring mercy. And yet, apart from its Scriptural instances, what is the passage quoted but a fervid appeal to the common humanity of every one of us, "Jews, Turks, Infidels, and Heretics," as well as Christians of churches old and new, state and free,—an appeal grounded on the nature of Him who is the Father of all,—a cry to the heart, in the name of Him who is the Lord of the hearts of all? Indeed, if we might characterize the 'Heavenly Horizons' in two words, we would say that the essential beauty of the book, as well as its distinctive characteristic, consists in its passionate humanism. And so Madame de Gasparin, pressing only to address "the redeemed," here speaks to the hearts of all.

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